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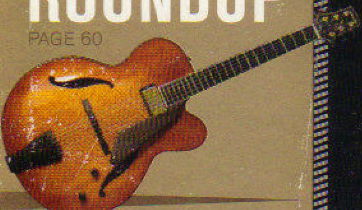

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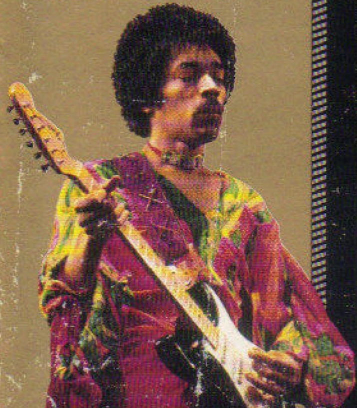

TOP 10 RIFFS OF 2004

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Killswitch Engage ■ AFI
Los Lonely Boys ■ Velvet Revolver
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TOP 10 RIFFS of 2004

BY BOB GULLA

A FEW YEARS FROM NOW, WHAT WILL WE ALL MAKE OF THE ROCK MUSIC OF THE EARLY 21ST CENTURY? Once we leave the here and now (literally, not figuratively), will we wonder aloud over a beer, "What we were thinking?!" Chances are good that we will. It's what we say about the music of the '70s—the chartreuse and orange decade that brought us prog and disco. It's what we say about the '80s, too, specifically about the asinine, super-stylized bands of New Wave (Flock of Seagulls anyone?) and the spandex-swathed metal bands that came a bit later. Who knows? When we get a suitable distance from the '90s, we may even say the same thing about that decade, perhaps making a few crass jokes about grunge and nü metal—two of the decade's most successful but dubious musical offspring.

Of course, it's way too early to determine the longevity and eventual reputation of today's rock. It's barely in our rearview mirror, so to come to any kind of conclusion about it would be premature. Certainly, in the moment—that is, right now—it sounds refreshingly good. It feels edgy, progressive, sometimes classic, sometimes heavy, and sometimes it even sounds unique, as good rock music should. A band like the Darkness, for example, serves up intense reverence for vintage and classic rock (with a whiff of mimicry) while staying tuned in to modern rock guitar. In Atreyu's hybrid of metal and hardcore, there is in every riff not only explosive power but also respect for the music of their '80s upbringing. For Shadows Fall's musical mélange, guitarists Matthew Bachand and Jon Donias whip together thrash, the classic hard rock of Thin Lizzy, and shred inclinations, creating a wild rush of guitar adrenaline. And these are just a few of the best riffs of the past year, 10 of which are annotated in the coming pages, complete with anecdotes from their writers and architects.

While we were choosing the riffs that would be included in this story, it became obvious to us that more and more bands today are better equipped to pull off their music, with truly skilled players capable of pushing the boundaries of rock outward to places not yet seen or heard. Today's guitar sounds are beefy and substantive, not diffuse or generic. And solos, after making a decade-long comeback, have reentered the fray. Today, the guitar plays a bigger role than ever in music, and its players are called upon to do it all: rhythm, power chords, solos, textures, and more. The question is: Are you ready to answer the call?

1 "Slither" Velvet Revolver

Back before Velvet Revolver was officially Velvet Revolver, when the band was still auditioning singers, Slash was dickin' around on guitar one day when the basic concept of "Slither" came to him. "The first passage, that series of notes struck me as a weird kind of thing, but it caught my ear," he says. "Then I came up with a melody that eventually ended up being the chorus."

Because the band was playing and writing without a singer, or lyrics, the rough cut had a working title of "Slither," for the feeling it gave them when they played it. Unfortunately, there

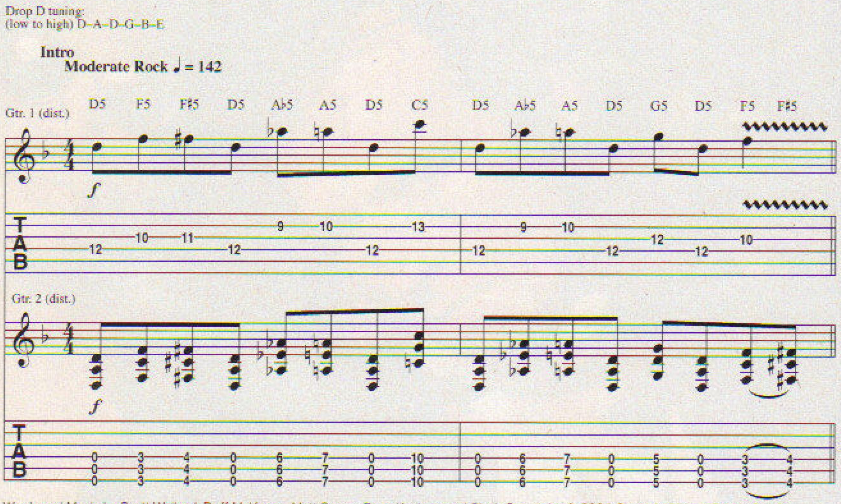
NEIL ZLOZOWER

was a lot going on at the time—the band was in flux—and with no singer to see the song through, Slash tucked the tape away in hopes of reintroducing it at a more opportune time.

Soon enough, former Stone Temple Pilots frontman Scott Weiland jumped aboard, and production began in earnest. Slash thought the time was right to trot out his best, if unresolved, ideas. "When Scott joined, we played him a series of songs or pieces of songs to see what he liked. 'Slither' was one of the songs he picked up on."

While Slash doesn't write with a vocalist in mind, he was ecstatic about being able to work with such a talented singer and performer. "When you're in a rock band, I've found that it's very easy to take a piece of rock music, an original idea, and make it generic. The great thing about Scott is that everything he comes up with is unorthodox, but it always fits perfectly. Anything on the record since he came on board has become a lot more unique because of his left-field approach."

Scott tinkered slightly with the dynamics of "Slither," helping to add little parts "here and there" to give the song more of a crescendo. Not that Slash minded the changes; he's used to writing the riffs that eventually become hit rock tunes. "When I deliver a piece or an idea to a band, the vocal track always ends up completely different than my original one, and it's always better."



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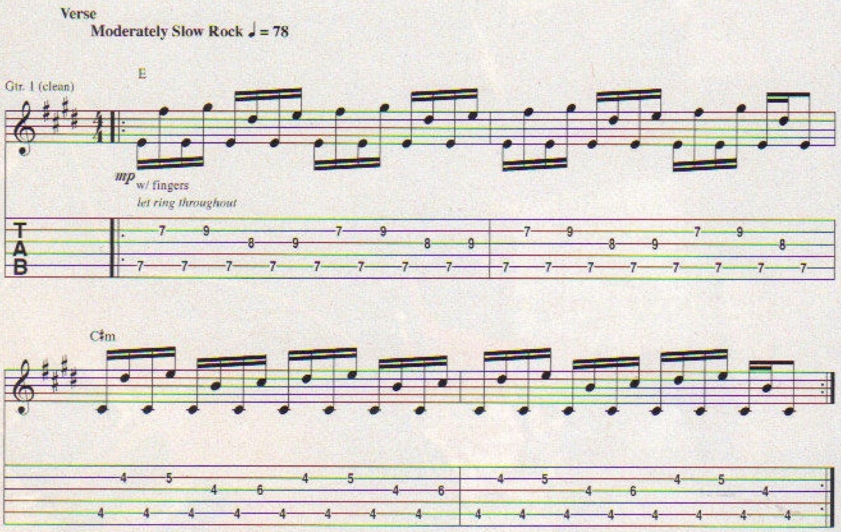
2 "The Reason" HOOBASTANK

On Hoobastank's breakthrough disc, *The Reason*, fans witnessed the band truly coming into its own, gaining confidence while fleshing out its fast-expanding sound. One new component was the unabashed enthusiasm for lighter-waving ballads—of which "The Reason," Hoobastank's second single off the album, is a great example. Dan Estrin is the guru behind most of the band's material, be it loud or soft. "I came up with the first chord, with E as the root," Estrin told *G1* in our August issue, "and I started to find other notes that sounded cool with it. I remember going into the chorus, which is pretty much the same as the chord progression in the verse, and overdubbing a guitar on top of it with octaves." Though the overdubbing didn't stick, singer Doug Robb was inspired enough by what he heard to write his vocal melody. *Voila!* Hit single.

"The Reason" succeeds for a number of reasons, but it's Estrin's ingenuity that really brings it home. "The high-pitched single-note lines on the choruses were something I wanted to try in the studio," he says. "It's funny—I go through phases where I write songs that are similar in style. That argpeggio phase was my new thing, I guess."



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STEVE BARSTON

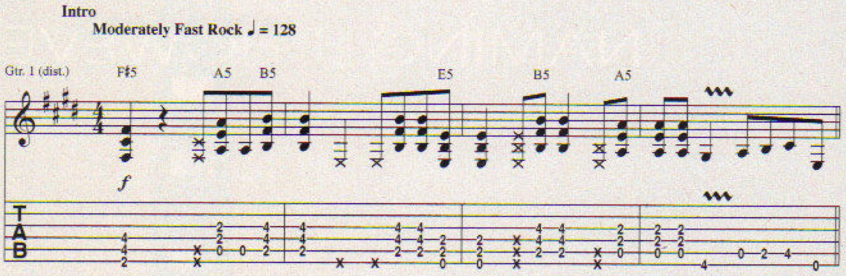
3 "I Believe in a Thing Called Love" THE DARKNESS

If the Darkness already has a sonic signature in its young career, it has to be the over-the-top vocals and the air-guitar-friendly riffing of Justin Hawkins and little brother Dan. On "I Believe in a Thing Called Love," the band single-handedly resurrects the hard-rock riffing of the late '70s and early '80s with what amounts to a campy and slightly faster rendition of "Highway to Hell."

"My tastes are about showing off, really," says frontman Justin, name-checking Whitesnake and Van Halen. "My brother has more tasteful influences, like Led Zeppelin." Not that Hawkins can shred like Eddie Van Halen. "I'm actually quite melodic," he says. "I can't go that fast, physically; I'd break a finger or something. But while I'm not one of those sports-metal guitarists, I do like a good solo. Brian May has influenced my playing a hell of a lot."

On "I Believe," the Hawkins boys turn some of the most tired clichés of the rock 'n' roll era into something energetic and fresh. Their conviction and humor—as well as their knack for falling back on a variety of classic rock devices, such as major chords, simple structures, and melodramatic themes—contribute mightily to the final product. In the end, you're left to wonder: Is it sheer brilliance, or just plain funny as hell? Does the Darkness have more in common with AC/DC—or Tenacious D?

It's hard to tell, but we here at *G1* can't wait to hear what they come up with next.



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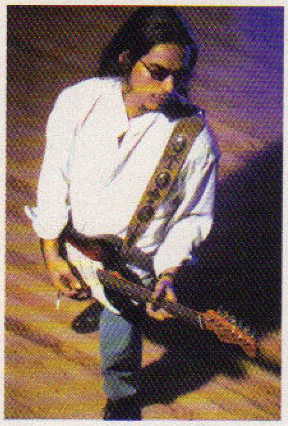
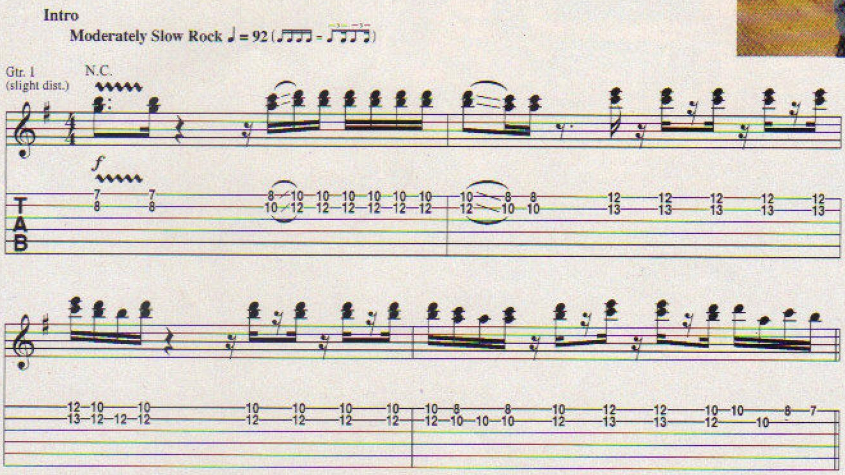
4 "Heaven" LOS LONELY BOYS

Are you religious? Henry Garza is, and when you hear the story of "Heaven," the band's breakthrough hit, you might just run for a Bible of your own. "Holy shit, what the hell!" says Garza, somewhat sacreligiously. "I just don't get it. It's just got to be one of God's true miracles."

Garza is talking about the genesis of "Heaven." As he tells it, the band was struggling, and the guitarist was desperate for a break. One day he was so stressed that he went into his bedroom and cried. Through the tears, on his knees, he began rattling off what he called a prayer. The words just flowed—"Save me from this prison, Lord, help me get away"—when suddenly it struck Garza to write them down. He then picked up his guitar and started strumming. "The intro just kinda pulled itself together naturally," he says. "It was like a light shining on me that came through my fingers. It's all heart, a real natural deal, man." Garza's "prayer" became a smash hit, salvaging the band's career and vaulting them into, well, pop heaven.



The nuts and bolts of the tune came naturally as well. "The rhythm track was basic," says Garza, "just G major to A minor and back and forth." The central guitar part came out spontaneously in the studio. "I took the necessary spiritual herbal refreshments," laughs Garza somewhat devilishly, "and it just started flowing through me. You just gotta believe."



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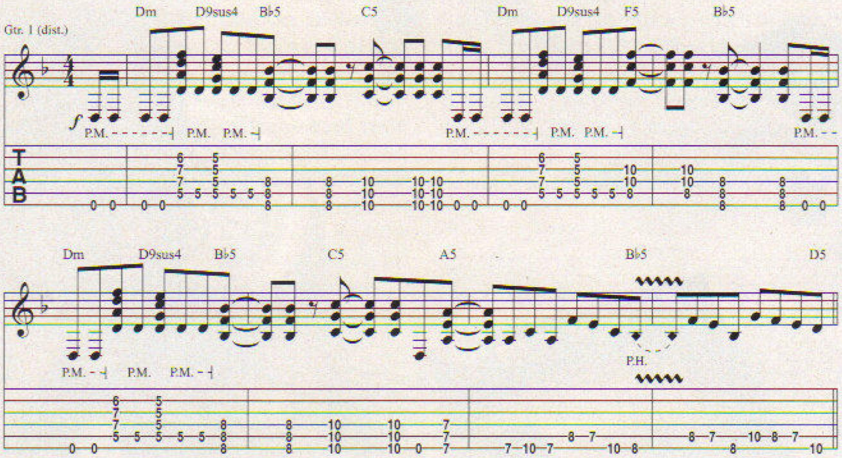
THE DARKNESS: CLAY PATRICK McBRIDE; GARZA: AUDIA

TOP 10 RIFFS OF 2004

5 "Right Side of the Bed" ATREYU

Drop D tuning, down 1 step:
(low to high) C–G–C–F–A–D

Intro
Fast Rock ♩ = 170



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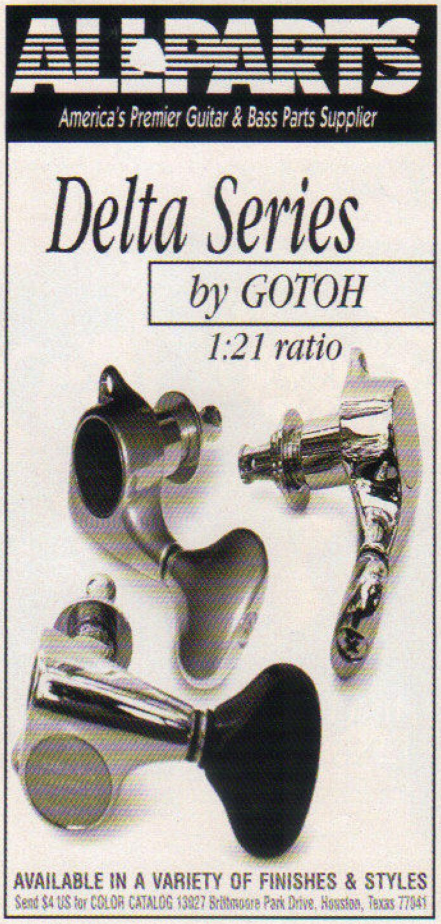
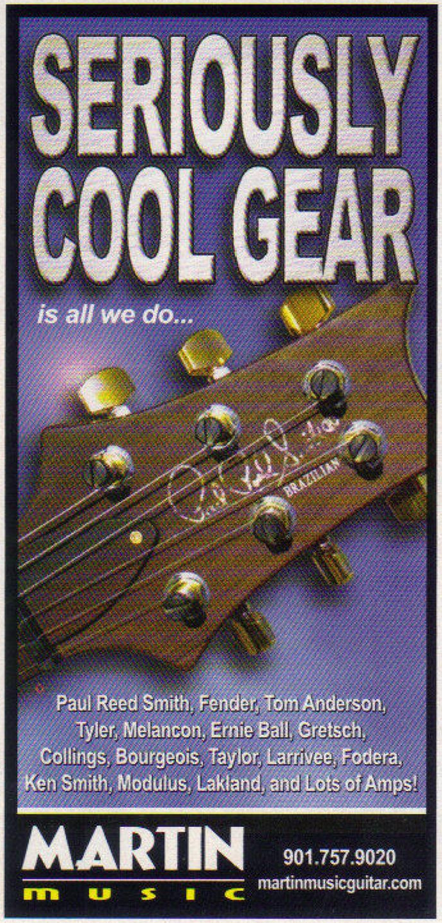
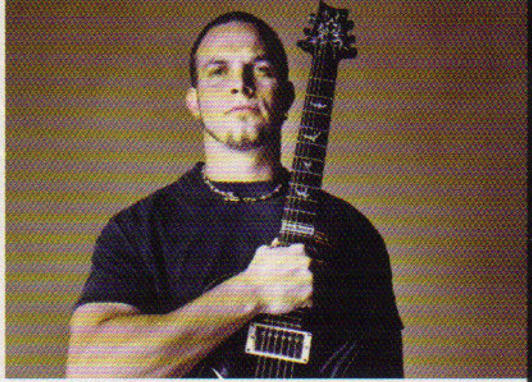
Dan Jacobs tips his hand early when discussing the origins of his band's breakthrough tune "Right Side of the Bed." "I'm a huge fan of '80s hair metal," he says. "I was trying to take that feel and mix it with the style of music today."

"Right Side of the Bed" was actually written for the band Jacobs was in before he joined Atreyu. He demoed it about five years ago, at age 18, after kicking it around his bedroom for a while. Although it's significantly different now—and a *lot* heavier—the pivotal riff remains the same. "We used to call it 'The Rock Song,'" he says, to distinguish it from some of the heavier stuff they were doing at the time. "We all have different styles of writing. We think metal, but we also try to think melodic. We try to write songs that, even if there were no vocals, you would still like. If I had everything my way, we'd sound like a cheesy '80s hair-metal band." Fortunately for Atreyu fans, that's not the case.





TOP 10 RIFFS OF 2004



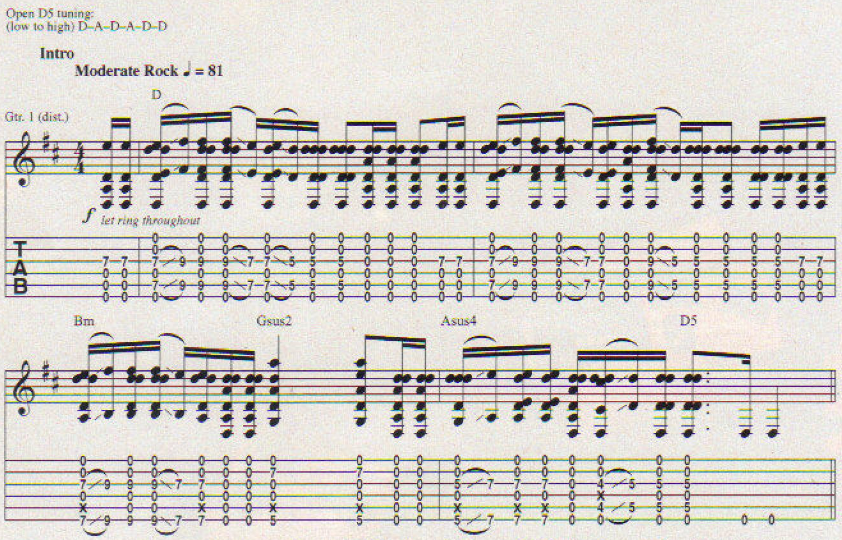
6 "Open Your Eyes" ALTER BRIDGE

"Open Your Eyes," Mark Tremonti's first single with his new band, had been in the works for years. Finally, after coming back to the core riff again and again, he realized that somehow he had to see it through to fruition. "It always felt good to play," says the guitarist. "It was just one of those feel-good riffs."

The riff came about one day when Tremonti was just messing around—and although it and many other of the song's pieces fell together quickly, he didn't write the melody until he felt the time was right to record. "I love working in that tuning," Tremonti admits, mentioning DADADD. "A lot of my favorite Creed songs were in that tuning—'Faceless Man,' 'Are You Ready,' 'My Sacrifice.'"

While working in the DADADD tuning inspires Tremonti to reach greater heights as a writer, so, too, does his newfound freedom. Unshackled from the restrictive environment of his breakthrough band, Tremonti is now "free to do whatever."

"When I saw Creed coming to an end," he says, "it pushed me to sit down and work hard for a year and half to get ready for the next stop. Pushing myself musically is something I've always tried to do but never had the platform for. I've been trying to throw solos into tunes for years, and Alter Bridge is finally the perfect outlet for it." That's welcome news for Tremonti fans, many—OK, let's say *all*—of whom were begging for Creed to let the guy cut loose.



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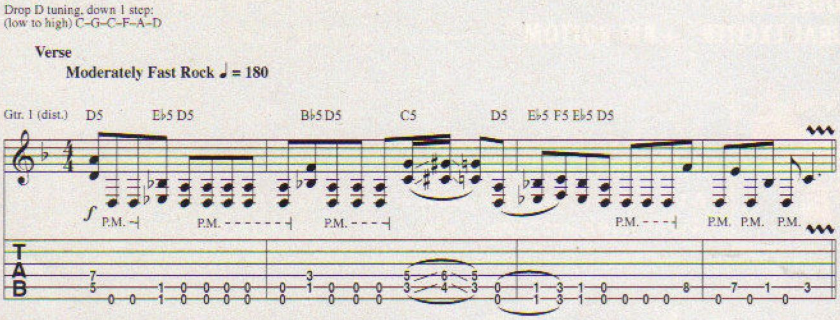
7 "The Power of I and I" SHADOWS FALL

Like many songs on this list, "The Power of I and I" began growing its roots long before it actually became a viable song. Shadows Fall guitarist Matt Bachand wrote the central elements of the bludgeoning tune for a side project a few years back. "I originally wrote this for a death-metal thing I was working on," says the guitarist, who plays an Ibanez Custom SZ with DR strings. "I was trying to write really heavy, old-school death stuff, but with a nice rock blend to it for the main verse riff. I thought the two elements played well together."

Some would say this oil-and-water combination has become the band's signature. "If you think about it, it doesn't make sense on paper to put them together, but it sounds good. To me it's all about the total package."

In Shadows Fall's riff-heavy universe, the only rule is that there are no rules. Bachand and guitar colleague Jon Donais—who strings his signature model Washburn Face Eraser with DR strings—impose no limits on the number of styles they dip into. "We started this way in the first place," says Bachand. "We could play our music the way we wanted, and we wanted something where we could take any combination of styles and make them work together."



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TREMONTI: DENNIS KLEIMAN; SHADOWS FALL: WIREIMAGE.COM

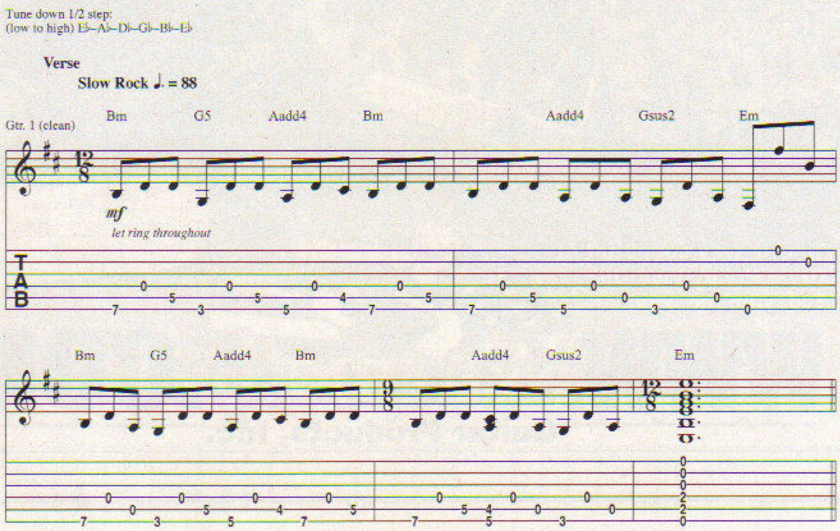
8 "Silver and Cold" AFI

"A lot of people tell me that I have a distinctive sound, but I don't necessarily know what it is," says AFI guitarist Jade Puget. Perhaps we can clarify: On the band's breakout hit, "Silver and Cold," he demonstrates an ability to apply texture and richness as well as power to daring, original melodies. And he's only just begun. For AFI's next album, he's already written upwards of 50 songs from which to choose. "You're always trying to outdo your last record," he says, "so it gets harder to make better and better records."

Admittedly, the AFI bar is pretty high, as evidenced by "Silver and Cold," which is why Puget is doing so much woodshedding these days. "When I wrote 'Silver and Cold,' I was listening to a lot of Johnny Marr and the Smiths. They were constantly pushing the envelope, which is what I try to do."

As the band's lone guitarist, the versatile Puget is forced to write material that will sound good when he plays it live. "I do a lot of two-string and open-string stuff, so when I play it live it doesn't sound thin," he says. "All the bands I grew up listening to, like Jawbreaker, had weird tunings and played open chords that used all the strings."

Puget—who, quite surprisingly, names Robert Johnson as his first guitar hero and the one player who opened his eyes to the potency of the instrument—never wanted to be a guitar hero himself. "I don't consider myself a guitar slinger or anything, so it's really flattering to me when people come up to me and say I'm the reason they picked up the guitar."



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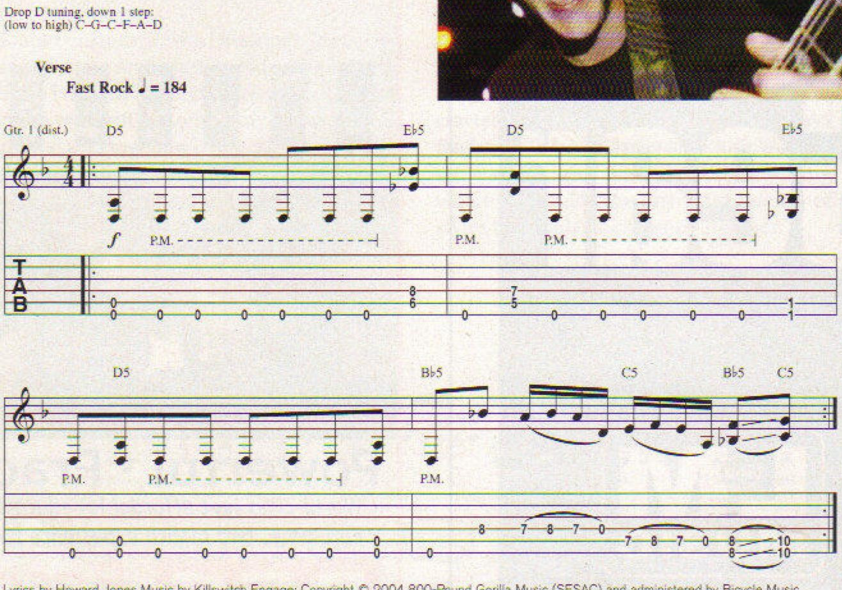
9 "Rose of Sharyn" KILLSWITCH ENGAGE

Killswitch Engage guitarist Adam Dutkiewicz brought "Rose of Sharyn" to the band fully assembled. But, strangely enough—considering the strength of its core riff—the song was quickly put on the back burner when his band members told him the tune reminded them of someone else. When it came time to demo songs for their album, however, the boys changed their mind. "Justin [Foley, drums] said, 'Whatever happened to that song?'" recalls Dutkiewicz. "So I brought it back, and we took it from the top."

Together, Dutkiewicz and the boys took "Rose of Sharyn" to a higher level, each one putting his own stamp on the final product. "When we write parts, we all come up with ideas. We make sure everybody likes the finished product and has had a chance to give their input. If they don't like it, hell, I don't care. I look at it as just another song—and there's more where it came from."



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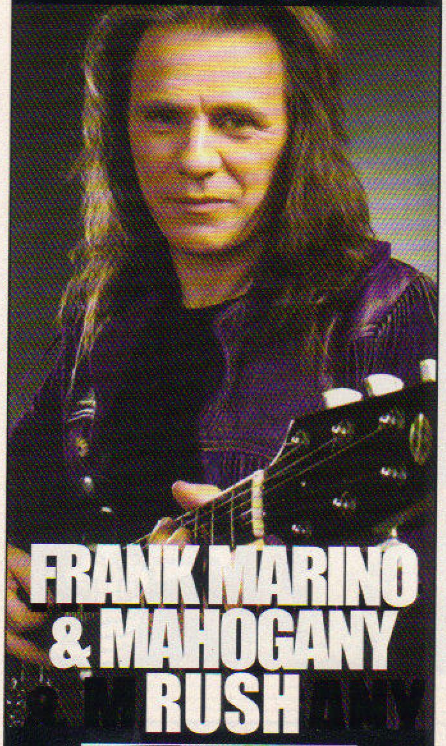
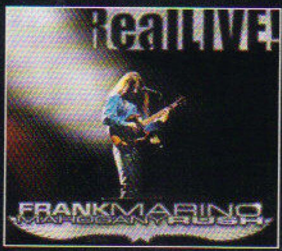
DUTKIEWICZ: WIREIMAGE.COM

RealLive!
Return of a Guitar Legend.





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TOP 10 RIFFS OF 2004

10 "Meant to Live" SWITCHFOOT

Jon Foreman, Switchfoot's main man, remembers writing the riff to "Meant to Live" almost eight years ago. "I remember it because not many players at the time were bending at the bottom of the neck on the thicker strings; it was usually higher-string bends." Even back then, Forman thought it was cool, but he stowed it for safekeeping. Then, more recently, he was noodling on an acoustic when the riff came back, just like that. "Let's face it," he says. "The riff is king; whether you're Nirvana or Zeppelin, it's the key, the hook to your song. If it's not there, the song won't hold its own."

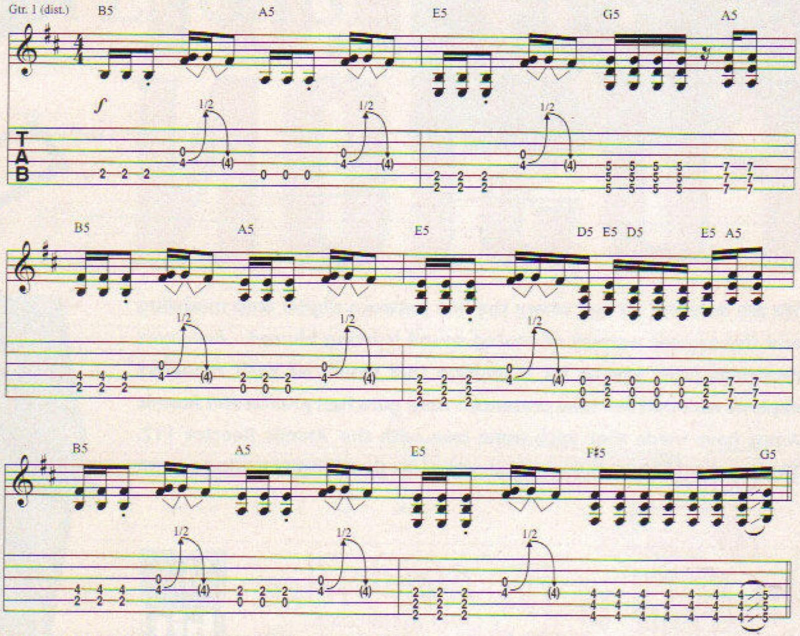
With that attitude, Foreman and Switchfoot have been able to hold their own in successful fashion. "Meant to Live" came to the band while they were looking for something a little different to set themselves apart. "It's getting increasingly hard to write a riff that sounds original," says Foreman. "You lay one down one day, and the next day,it sounds like something else you've heard before." When the band wrote "Meant to Live," they awoke the next day to discover it sounded familiar, but only because it was *theirs*. "After we wrote that one, it kind of defined our own sound and became the backbone of the record."

The band tracked it in just one day. Later, in the studio, the song remained basically the same as written, with just a few tweaks. "We changed minor things," says Foreman, "such as how the guitars were voiced in the choruses. And we overdubbed the harmonics to let them ring out a little. I originally envisioned an acoustic playing out over the top of that silence, underneath the vocals," Foreman continues. "We also thought of putting a guitar solo right after the second chorus goes back into the intro passage, but it's stronger without it."

Besides, since the band didn't have time to track the ideas, they decided to let simplicity reign. "All my favorite tunes have got that incredible simplicity," says Foreman. "And, that's the punch line of rock 'n' roll, man: Everyone can do it!"

Drop D tuning:
(low to high) D–A–D–G–B–E

Intro
Slow Rock ♩ = 76



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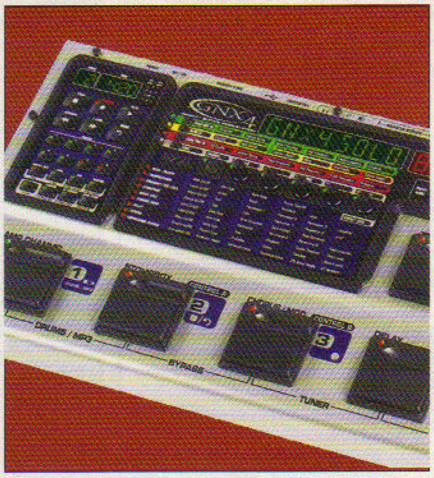
The Tones Between the Lines

DigiTech® GNX4 Guitar Workstation-Powered Presets



By Billy Clements

A great instructor once told me, no matter what style of music you play, having the right tone is essential to helping you play well. So whether you are into the ultra heavy riffs of the Deftones or the free form jazz comping of Kenny Burrell or the retro melodies of the Beatles, a key to improving your playing also depends on having the tones that make the music work. Try these and the tones from the rest of this month's songs and watch your playing ability progress.

I have to say that after using the new GNX4 for the last few months, I have only begun to tap into the many applications it has to offer. Not only does it feature the great modeling and effects available for getting this month's tones (online at www.digitech.com/guitarone), but it features a wealth of options for practicing and song creation.

One of the coolest features is the MP3 player. Just grab all the great lesson tracks off the included CD-ROM and rip them into MP3s. Load these or your favorite artist songs onto the Compact Flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard 8-track recorder/looper and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

Check out www.guitarworkstation.com for the latest updated application tips and tutorials that show you how to get the most out of your GNX4.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

FINGER ELEVEN "One Thing"

Display Name: ONETHING

Chan One EQ	On	0.0	150	2500	5000	3
GeNetX	Chan 1	Acoustic	Direct	1	Mdmgain	Brit4x12
Chan Two EQ	On	0.0	150	1800	3200	0
Tone	Ch1 / Ch2	99 / 92	4 / 4	10 / 8	0 / 0	99 / 65
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Hall	10	50	33	40
Exp Assign	Exp 1	Vol Pre	0	99	–	–

SILVERTIDE "Ain't Comin' Home"

Display Name: AINT

Chan One EQ	On	0.0	150	500	3200	0
GeNetX	Chan 1	Blues	Brit4x12	1	Mdmgain	Brit4x12
Chan Two EQ	On	0.0	150	550	3200	7
Tone	Ch1 / Ch2	42 / 75	-8 / -5	-6 / 0	5 / 6	70 / 65
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

THE BEATLES "A Hard Day's Night"

Display Name: HARDDAYS

Chan One EQ	On	0.0	150	2500	5000	0
GeNetX	Chan 1	Acoustic	Direct	1	Blackfac	Amer2x12
Chan Two EQ	On	0.0	150	2000	4250	0
Tone	Ch1 / Ch2	99 / 40	4 / -5	9 / 6	2 / 8	99 / 71
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Studio	10	50	33	10
Exp Assign	Exp 1	Vol Pre	0	99	–	–

DEFTONES "My Own Summer (Shove It)"

Display Name: SHOVE IT

Chan One EQ	On	0.0	150	1800	5000	3
GeNetX	Chan 1	Rectfied	Vntg4x12	1	Rectfied	Vntg4x12
Chan Two EQ	On	0.0	150	800	4000	3
Tone	Ch1 / Ch2	47 / 80	-3 / -2	12 / 3	10 / 3	80 / 92
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	20	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

KENNY BURRELL "Chitlins Con Carne"

Display Name: CHITLINS

Chan One EQ	On	0.0	150	300	3000	-4
GeNetX	Chan 1	Blackfac	Amer2x12	1	Blackfac	Amer2x12
Chan Two EQ	On	0.0	150	1950	5950	-8
Tone	Ch1 / Ch2	69 / 99	-2 / 0	10 / 6	5 / -12	81 / 66
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	Screamer	40	25	–	99
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Spring	5	80	30	10
Exp Assign	Exp 1	Vol Post	0	99	–	–

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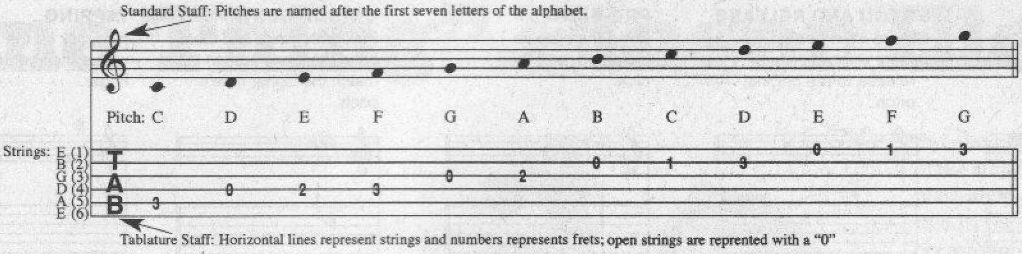
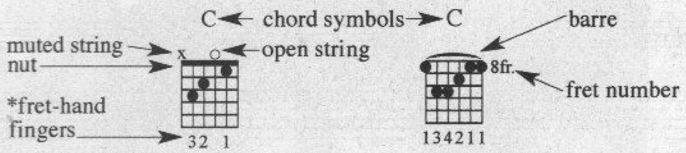
NOTATION GUIDE

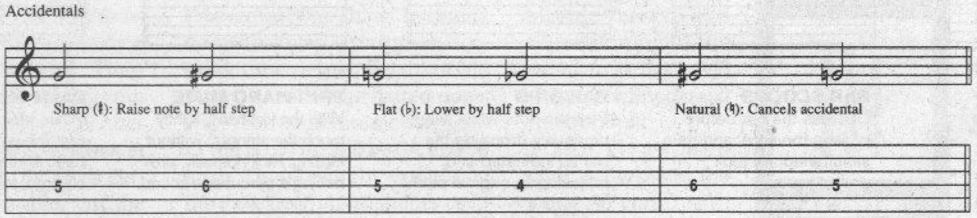


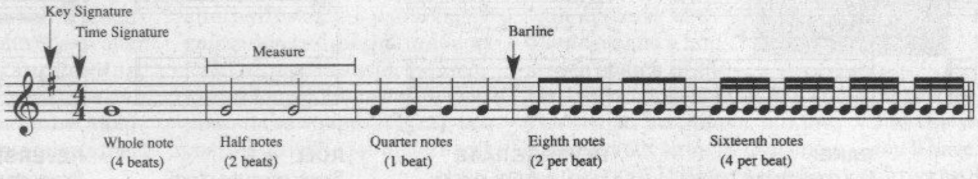
Chord Frames

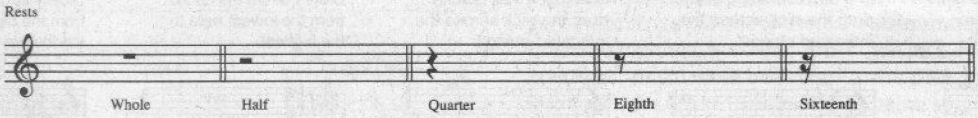


Horizontal lines represent frets and vertical lines represent strings (left to right = lowest to highest).

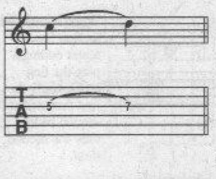
*1 = index, 2 = middle, 3 = ring, 4 = pinky, T = thumb



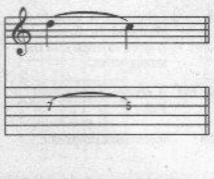




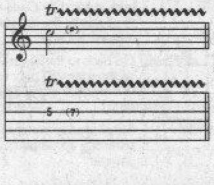
HAMMER-ON
Pick the lower note, and then fret the higher note without picking.



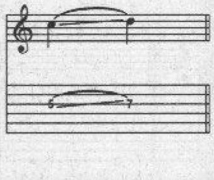
PULL-OFF
Place both fingers on the notes to be sounded. Strike the higher note, and without picking, pull off to the lower note.



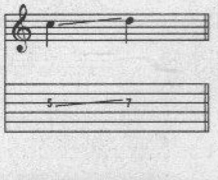
TRILL
Alternate between the notes by rapidly hammering on and pulling off.



LEGATO SLIDE
Pick the first note, and then slide the fret-hand finger to the second note.

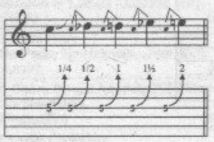


SHIFT SLIDE
Same as legato slide, except the second note is picked.

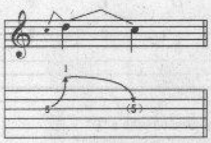


NOTATION GUIDE

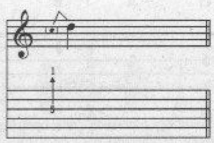
BENDS
Bend string to the indicated pitch (1/2 = 1 fret, etc.)



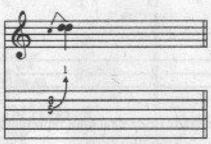
BEND AND RELEASE
Bend as indicated, and then, without picking, release to the original pitch.



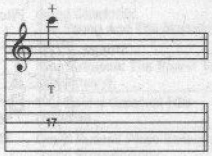
PRE-BEND
Bend the note as indicated, and then pick.



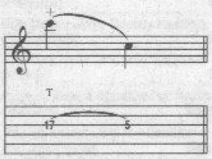
UNISON BEND
Pick both notes, and then bend the lower note to match the higher note's pitch.



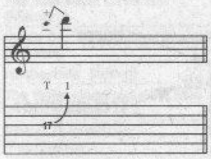
TAPPING
Hammer on the note with a pick-hand finger.



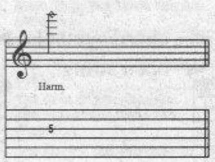
TAP AND PULL
Hammer on the higher note with a pick-hand finger, then pull off to the prefretted lower note.



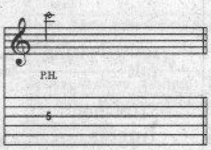
TAP AND BEND
Hammer on the note with a pick-hand finger, and then bend the string *behind* the fretted note with your fret hand as indicated.



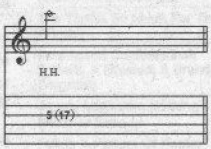
NATURAL HARMONIC
Pick the note while a fret-hand finger lightly touches the string directly above the fretwire.



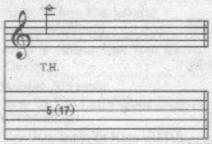
PINCH HARMONIC
Produce the harmonic by adding the edge of your thumb to the pick attack.



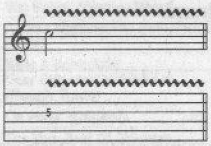
HARP HARMONIC
Fret the lower note. With the pick-hand's index finger, lightly touch the string above the fretwire in parentheses while plucking with your pick-hand's thumb.



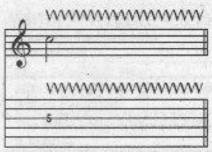
TAP HARMONIC
Fret the lower note. With a pick-hand finger, lightly tap the fret in parentheses.



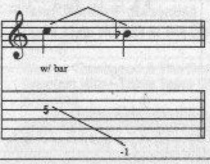
VIBRATO
Vibrate the string by rapidly bending and releasing the note.



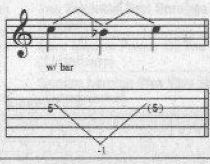
WIDE VIBRATO
Exaggerate the vibrato.



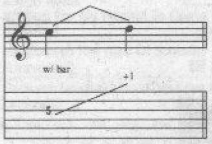
VIBRATO-BAR DIVE
Depress the bar to the pitch indicated.



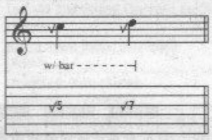
DIVE & RETURN
Depress the bar as indicated, and then return to original pitch.



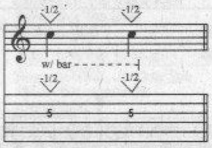
BAR RAISES
Pull up on bar to raise the note to the indicated pitch.



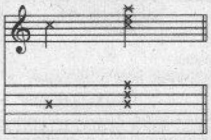
BAR SCOOPS
Depress the bar before picking the note, and then simultaneously pick and release.



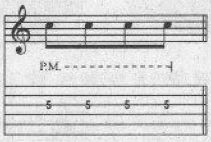
BAR DIPS
Pick the note while simultaneously dropping the bar as indicated and releasing to original pitch.



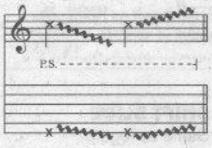
FRET-HAND MUTE
With the fret hand, lightly touch the string(s) without fretting. Pick normally, producing a percussive sound.



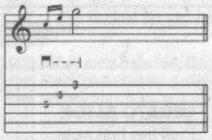
PALM MUTE
While picking, lightly rest the pick hand's palm against the string(s) near the bridge.



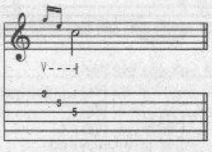
PICK SLIDE
Rub the pick's edge up or down the string(s) to produce a scratchy sound.



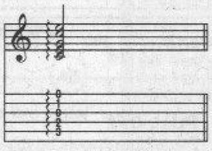
RAKE
In a downstroke, quickly drag the pick across the indicated strings.



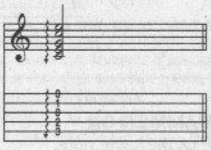
REVERSE RAKE
In an upstroke, quickly drag the pick across the indicated strings.



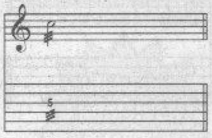
ROLL
Slowly strum the chord from the lowest note to the highest.



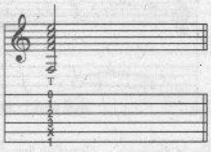
REVERSE ROLL
Slowly strum the chord from the highest note to the lowest.



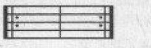
TREMOLO PICKING
Pick the note(s) in a rapid, continuous motion.



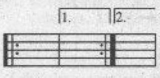
THUMB FRETTING
Wrap thumb around the guitar's neck to fret a 6th-string note.



D.S. al Coda	Go back to the sign (𝄋) and play until the measure marked *To Coda* 𝄌, then skip to the section labeled 𝄌 Coda.
D.C. al Fine	Go back to the beginning of the song and play until the measure marked *Fine* (end).
Rhy. Fig.	Label used to recall a recurring accompaniment pattern.
Riff	Label used to recall a recurring melodic line.
Fill	Label used to identify a brief melodic figure which is to be inserted into the arrangement.
Rhy. Fill	A chordal version of a **Fill**.
tacet	Instrument drops out.



Repeat measures between signs.



When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

"One Thing" Finger Eleven

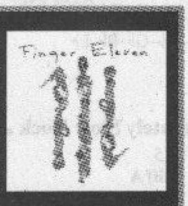
By Douglas Baldwin

Finger Eleven came from Canada, played funk-driven rock, and originally called themselves Rainbow Butt Monkey. That's nearly a grand slam in my book. Their name change and hook-up with Wind-up Records (home of Alter Bridge, Evanescence, Seether, et al) might have led to them getting lost in the shuffle, but the band has used the label's clout to deliver a proclamation of identity, a genuine creative leap after two albums of "foreboding, angst-ridden alt-metal" (*yawn*). In "One Thing," the former Multi-hued Simian Booty explores their acoustic side with—surprise!—no metal-pedal chorus.

THE SHAPES

Prepare for "One Thing" by tuning down a half step. If you use an electronic tuner, remember that it will probably name the flatted notes with their enharmonic sharps—E♭ will be D♯, A♭ will be G♯, and so forth. Then begin by examining the three fresh chord shapes used in Riff A. The A5 is a high-voiced alternative to the usual post-grunge fare, and the shift to A6 and Dadd2/A prepares us for the soon-to-unfold major tonality. To grab these three shapes **[Fig. 1]**, set yourself up with a 1st-finger barre across strings 2–4 at the 7th fret, and then add the 3rd and 4th fingers on strings 3 and 2, respectively. You'll find that a simple release and repositioning of the pinky to string 1 will then accommodate all three chords.

The strummed chorus alternates the same A5 chord with an Asus2/4 gripped with a release of the 4th finger and a hop-scotch switch of the 1st and 3rd fingers (Rhy. Fig. 1). The shapes are simple, but the unplayed 6th string is challenging to control. Usually, the 1st finger or thumb is available to mute unwanted strings, but here, the 2nd finger might work best. Use it to touch the 6th string directly above the 8th fret, and then strum with impunity. Also, listen for the atmospheric electric guitar (Gtr. 3) wobbling in the background, but consider this a study in subtle color rather than a focal point of the song. In contrast, the bass plays an increasingly prominent role in the chorus, injecting an occasional D, F♯, G, or E beneath the Asus2/4, particularly on the final two beats of this four-measure figure. These notes add harmonic interest to the song, and guitarists bereft of bottom-dwelling partners might add the resulting chords shown in **Fig. 2** at the appropriate moments.



ALBUM
Finger Eleven
(Wind-up)

FINGERS ONE THROUGH TEN

Now let's tackle the fingerpicking. The pattern employed in Riff A (the intro and verse) could be played with the thumb and a single finger, but don't cheat yourself out of future fingerpicking possibilities. Get all three fingers into the act by picking the first pair of notes simultaneously with the thumb and ring finger, and then using the middle and index fingers for the next two notes. Omit the thumb and repeat the ring-middle-index pattern, and you've got its essence. Move to the next string set (strings 1–4) for the Dadd2/A, hit the open 5th string along with the first for the half-note on beat 3 of the second measure, and you'll have it in practice. To shift between fingerpicking and strumming, practice "palming" the pick. Most adept players cup the pick in the center of their palm; some hold it between the index and middle fingers. It's easy to practice: just carry a pick with you at all times, and shuffle it around in your hand at every opportunity.

Fig. 1

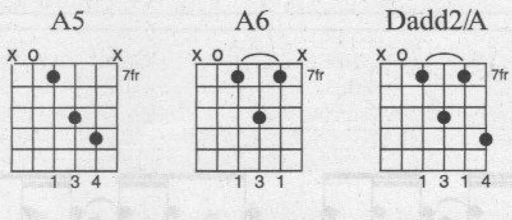
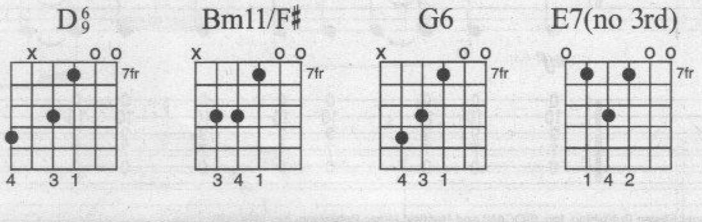
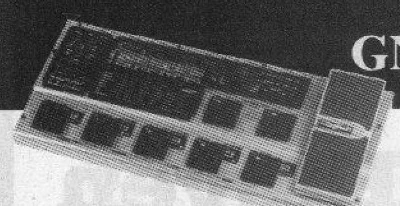


Fig. 2



TONE ZONE

GUITARS 1 & 2: Steel-string acoustic
GUITAR 3: Solidbody
PICKUP/POSITION: Humbucker/Neck
GAIN: 9
EQ: Bass/Mid/Treble: 8/8/8



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ONE THING

As Recorded by Finger Eleven

(From the Wind-up Recording FINGER ELEVEN)

Written by Scott Anderson, James Black, Sean Anderson, Rich Beddoe and Rick Jackett

Lyrics

Verse 1
Restless tonight
'Cause I wasted the light.
Between both these times,
I drew a really thin line.
It's nothing I planned,
And not that I can,
But you should be mine
Across that line.

Chorus
If I traded it all,
If I gave it all away for one thing,
Just for one thing.
If I sorted it out,
If I knew all about this one thing,
Wouldn't that be something?

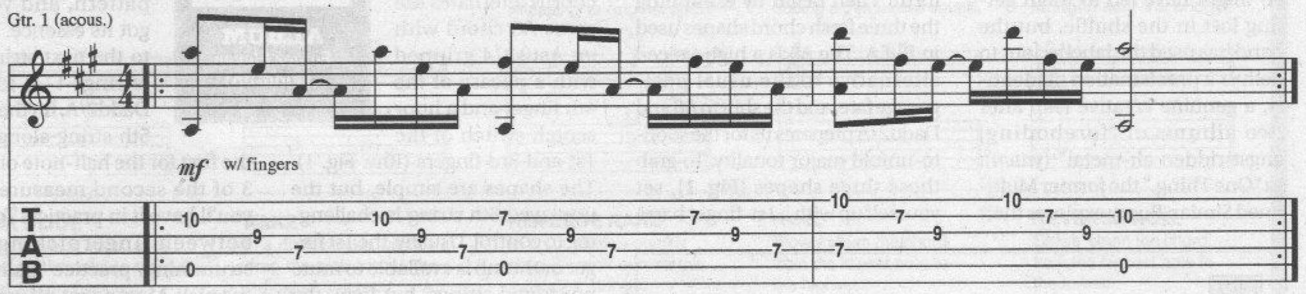
Verse 2
I promise I might
Not walk on by.
Maybe next time,
But not this time.
Even though I know,
I don't wanna know.
Yeah, I guess I know,
I just hate how it sounds.

Verse 3
Even though I know,
I don't wanna know.
Yeah, I guess I know,
I just hate how it sounds.

Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

Intro

Moderately Slow Rock ♩ = 76

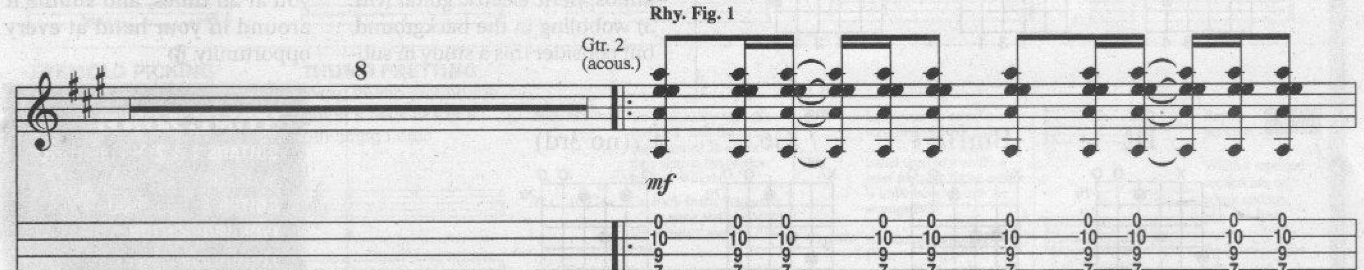


0:25 **Verse 1**

Gtr. 1: w/ Riff A (4 times)

0:50 **Chorus**

Gtr. 1 tacet



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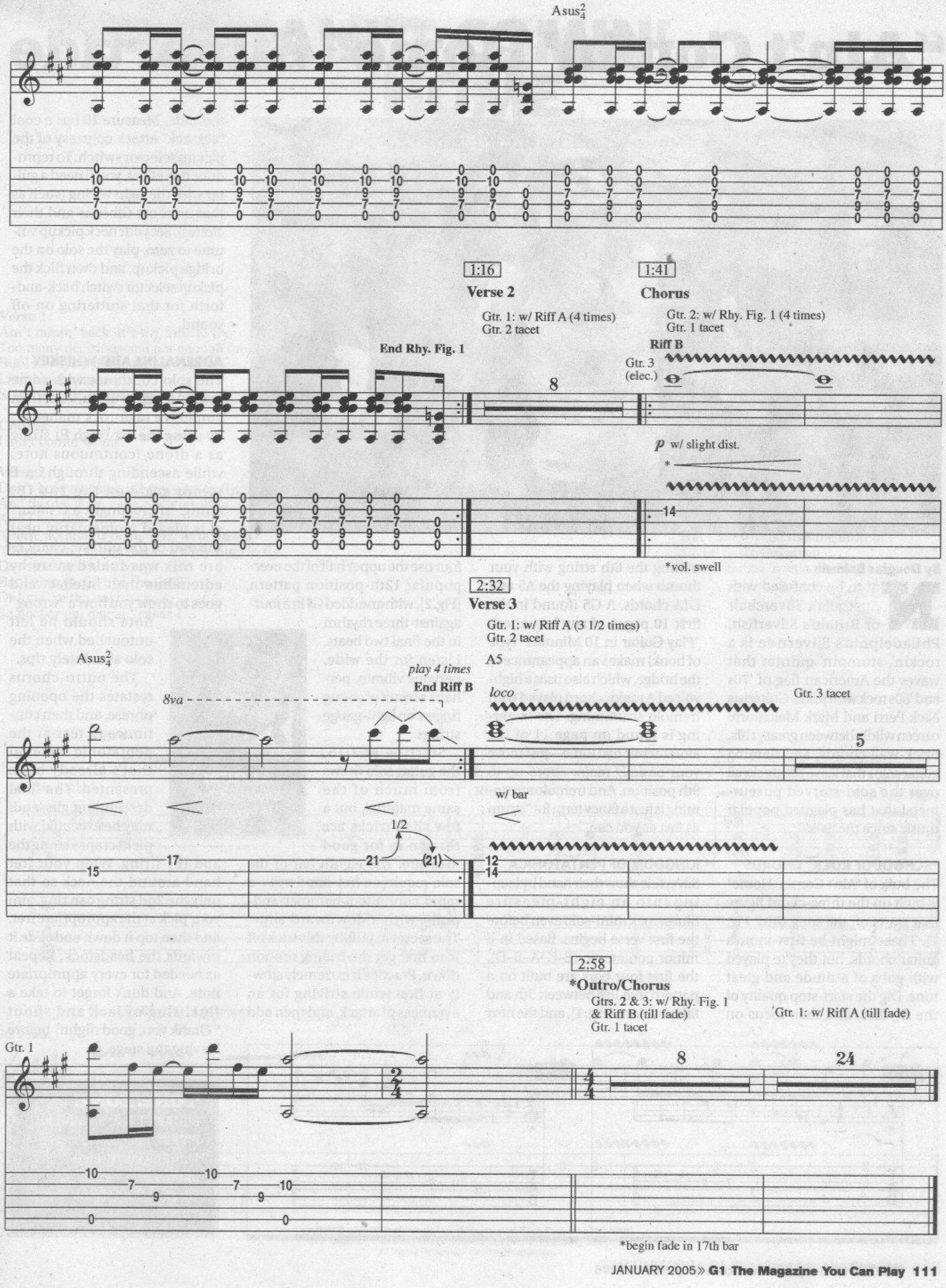
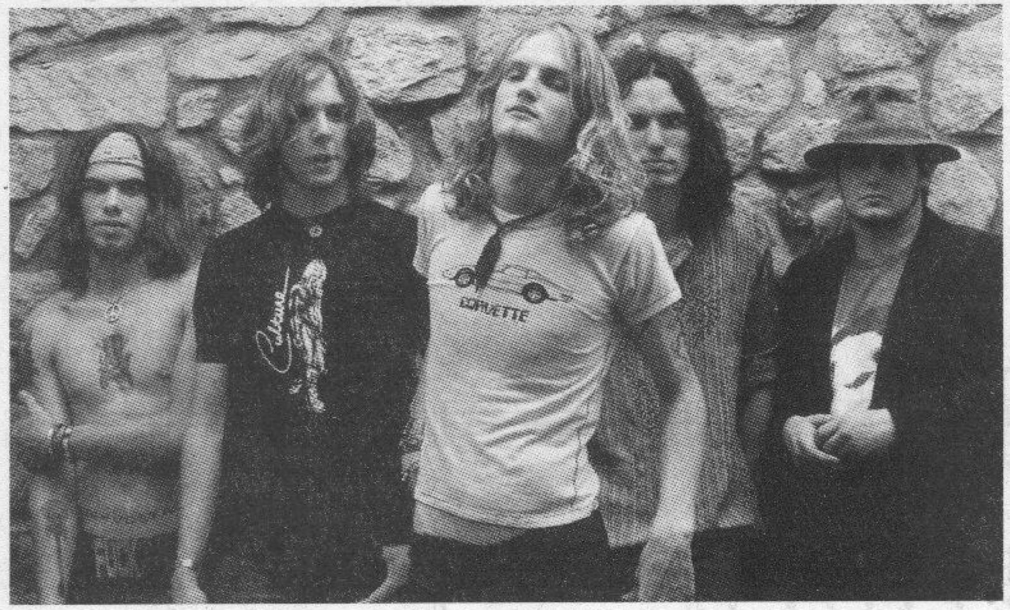

Asus$^2_4$
End Rhy. Fig. 1
1:16
Verse 2
Gtr. 1: w/ Riff A (4 times)
Gtr. 2 tacet
1:41
Chorus
Gtr. 2: w/ Rhy. Fig. 1 (4 times)
Gtr. 1 tacet
Riff B
Gtr. 3 (elec.)
8
p w/ slight dist.
*vol. swell
2:32
Verse 3
Gtr. 1: w/ Riff A (3 1/2 times)
Gtr. 2 tacet
A5
Asus$^2_4$
play 4 times
End Riff B
8va
loco
Gtr. 3 tacet
w/ bar
1/2
2:58
*Outro/Chorus
Gtrs. 2 & 3: w/ Rhy. Fig. 1 & Riff B (till fade)
Gtr. 1 tacet
Gtr. 1: w/ Riff A (till fade)
Gtr. 1
24
*begin fade in 17th bar

"Ain't Comin' Home" Silvertide



By Douglas Baldwin

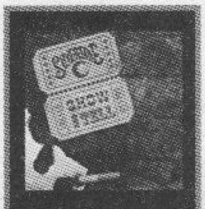
Not to be confused with Australia's Silverchair or Britain's Silverfish, Philadelphia's Silvertide is a rockin', stompin' quintet that waves the American flag of '70s and '80s rock with pride. Guitarists Nick Perri and Mark Melchiorre careen wildly between greasy riffs, brick-wall chords, and flaming guitar solos that leave tire tracks all over the solo-starved poseur-metal that has plagued popular music since the '90s.

"SCHOOL OF ROCK" CHORDS

The bulk of "Ain't Comin' Home" is built on the three-chord figure that starts off the song (Rhy. Fig. 1). These might be first-month guitar chords, but they're played with gobs of attitude and great tone. Dig the start-stop quality of the rhythm, and then focus on muting the 6th string with your thumb when playing the A5 and D/A chords. A G5 (found in the first 10 pages of any beginner's "Play Guitar in 10 Minutes" type of book) makes an appearance at the bridge, which also uses a high-voiced A major chord played with tremolo strumming. The fingering is found on page 11 of the aforementioned tome—just move your basic D major chord up to 9th position. And tremolo strumming is just a fancy term for "strum as fast as you can."

KINGDOM OF PENTATONICA

Silvertide show their hand by leaping into an eight-measure blues/rock mini-solo even before the first verse begins. Based in E minor pentatonic (E–G–A–B–D), the first four bars are built on a pattern that lies between 5th and 8th positions **[Fig. 1]**, and the next four use the upper half of the ever-popular 12th-position pattern **[Fig. 2]**, with an added G♯ in a four-against-three rhythm in the final two beats. Listen for the wide, nervous vibrato, perhaps a result of young fingers on light-gauge strings.



ALBUM
Show and Tell
(J Records)

Starting at 2:15, the guitar solo draws from much of the same material, but a few slick tricks are thrown in for good measure. The eighth bar of the solo requires a fret-hand trill—a rapid, continuous hammer-and-pull—with a downward slide. The secret to pulling this trick off is to first get the trilling motion down. Practice it extremely slowly at first while striving for an evenness of attack, and then add the slide. Measure 10 has a cool "ack-ack" attack courtesy of the pickup selector switch. To reproduce this effect, you'll need a guitar with the right wiring (such as that on most Gibsons and their clones). Set your neck pickup volume to zero, play the solo on the bridge pickup, and then flick the pickup selector switch back-and-forth for that stuttering on-off sound.

ADRENALINE AND WHISKEY

The solo continues with some low-end exploration, and then employs a raga-rock maneuver by using the 1st (high E) string as a drone (continuous note) while ascending through an E minor scale on the 2nd (B) string. Interestingly, a C natural is played momentarily near the end of the phrase; chances are this was fueled more by adrenaline than intellect and goes to show you how a "wrong" note should be left untouched when the solo absolutely rips.

The outro-chorus restates the opening phrase, and then continues to tear at the pentatonic material that's already been presented. The final descending glissandi may be executed with pick scrapes along the 2nd (B) string. Wrap your fret hand around the neck so that only the 2nd string can ring, aim your pick at the appropriate fret, and then tap it down and slide it towards the headstock. Repeat as needed for every appropriate note. And don't forget to take a final slug of Jack and shout "Thank you, good night!" before leaving the stage.

Fig. 1

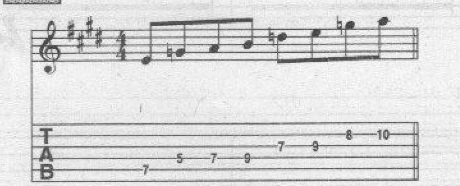
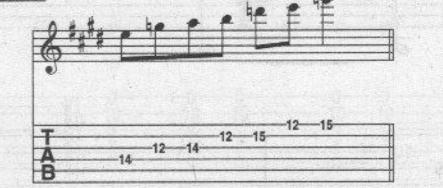
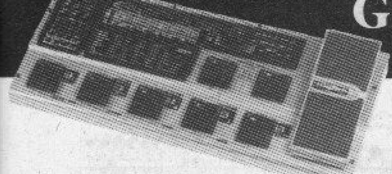


Fig. 2



TONE ZONE
GUITARS 1 & 2: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8
EQ: Bass/Mid/Treble: 7/8/9



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AIN'T COMIN' HOME

As Recorded by Silvertide

(From the J Records Recording SHOW AND TELL)

Written by Walt Lafty, Nick Perri, Mark Melchiorre Jr., Brian Weaver and Kevin Frank

Lyrics

Verse 1
Ain't turnin' back, it's my time to fly.
Too many decisions and not enough time.
But I always did like the thrill of
Livin' in the unknown,
So pucker up, mama, 'cause I…

Chorus
I ain't comin' home.

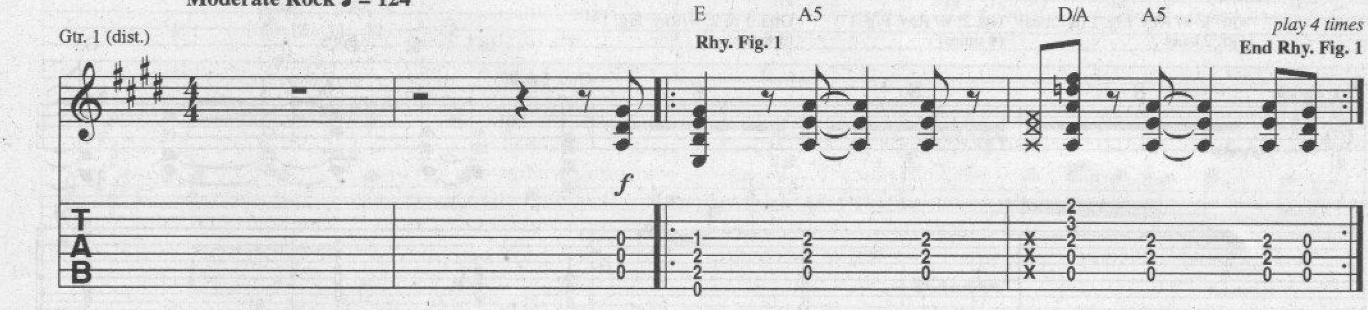
Verse 2
Don't hold me back it's my time to fly,
And the devil gave me nine full lives.
And I say this with a full grin,
'Cause nothing is better then livin' in sin.
'Cause I ain't turnin' back, it's my time to fly.
Decisions and not enough time.
But I always did like the thrill
Of livin' in the unknown,
So pucker up, mama, 'cause I…

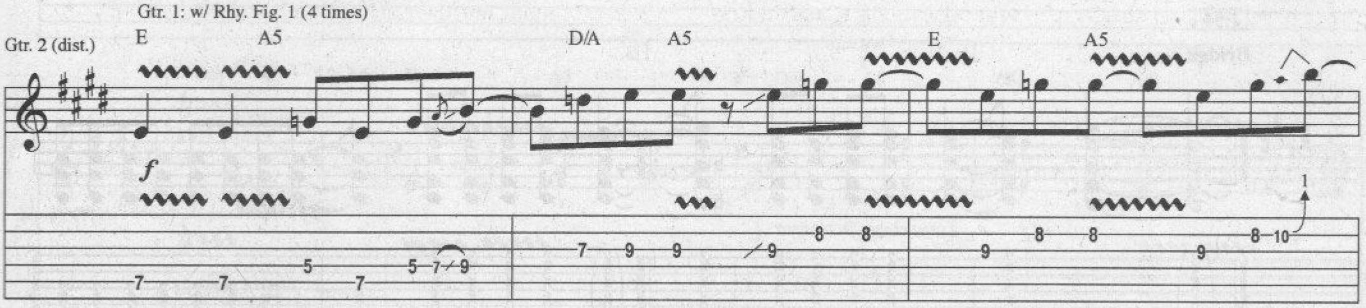
Bridge
Could you help me, baby?
I've been flying so far.
'Cause you can't leave me, baby,
You keep it pumpin', pumpin' all night.

Breakdown
Ain't turnin' back, it's my,
No, you see I ain't turnin' back.
I ain't turnin' back, it's my,
You see, I gotta head on out,
I ain't turnin back, no, no, no, you see I...
Ain't turnin' back, it's my time to fly.
Too many decisions and not enough time.
But I always did like the thrill of
Livin' in the unknown,
So pucker up, mama, 'cause I…

Intro

Moderate Rock ♩ = 124





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Ain't Comin' Home

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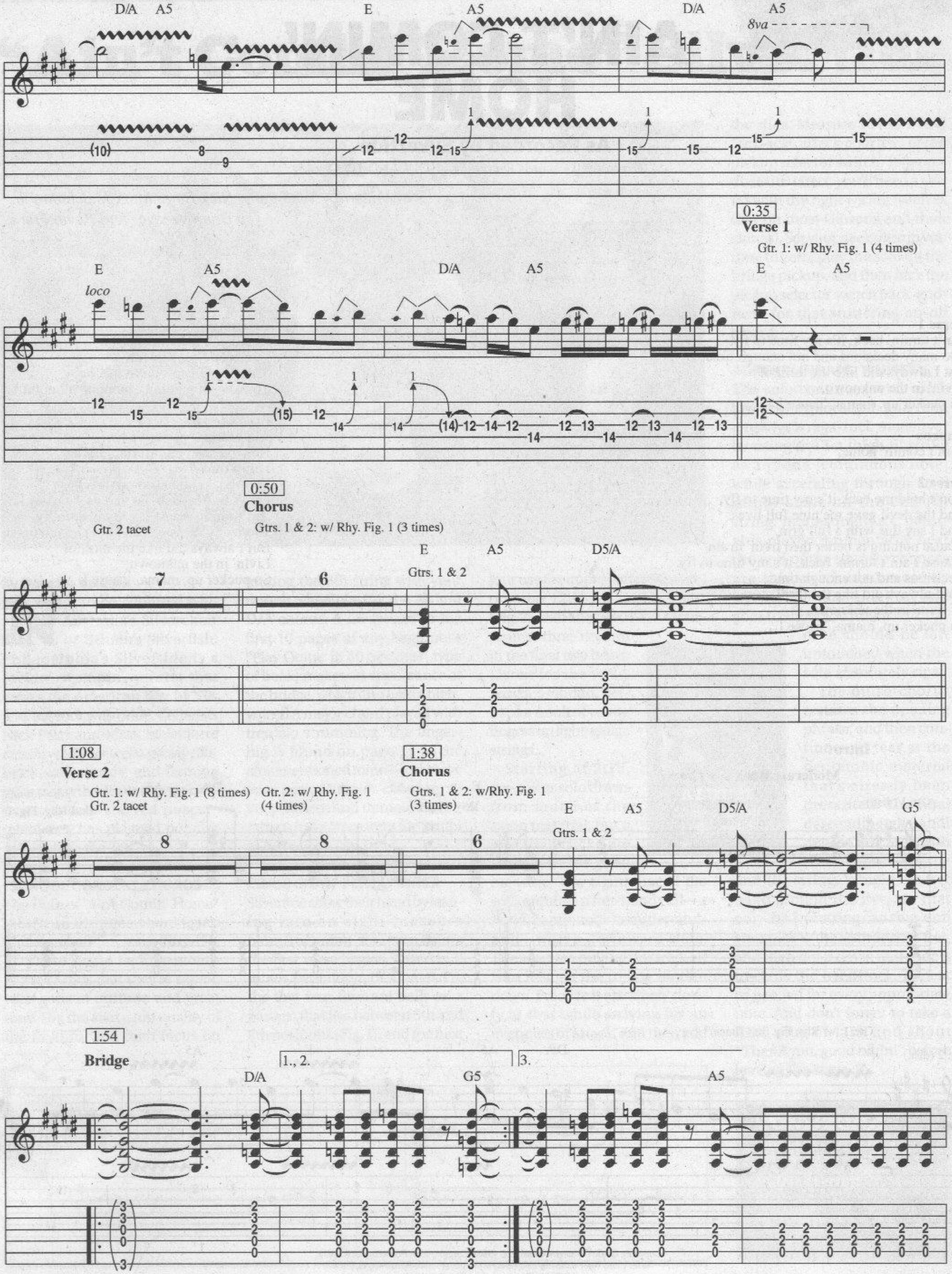

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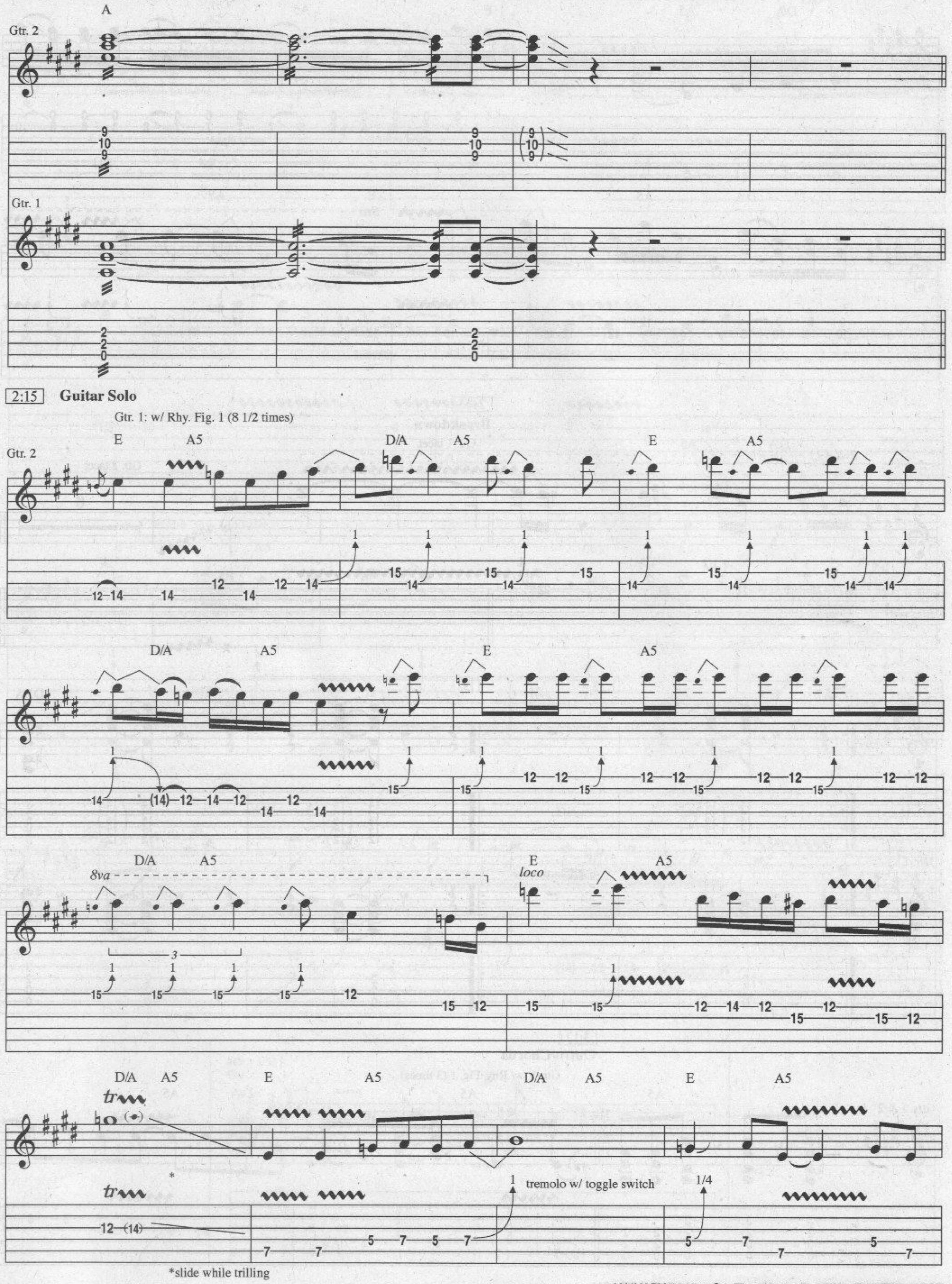

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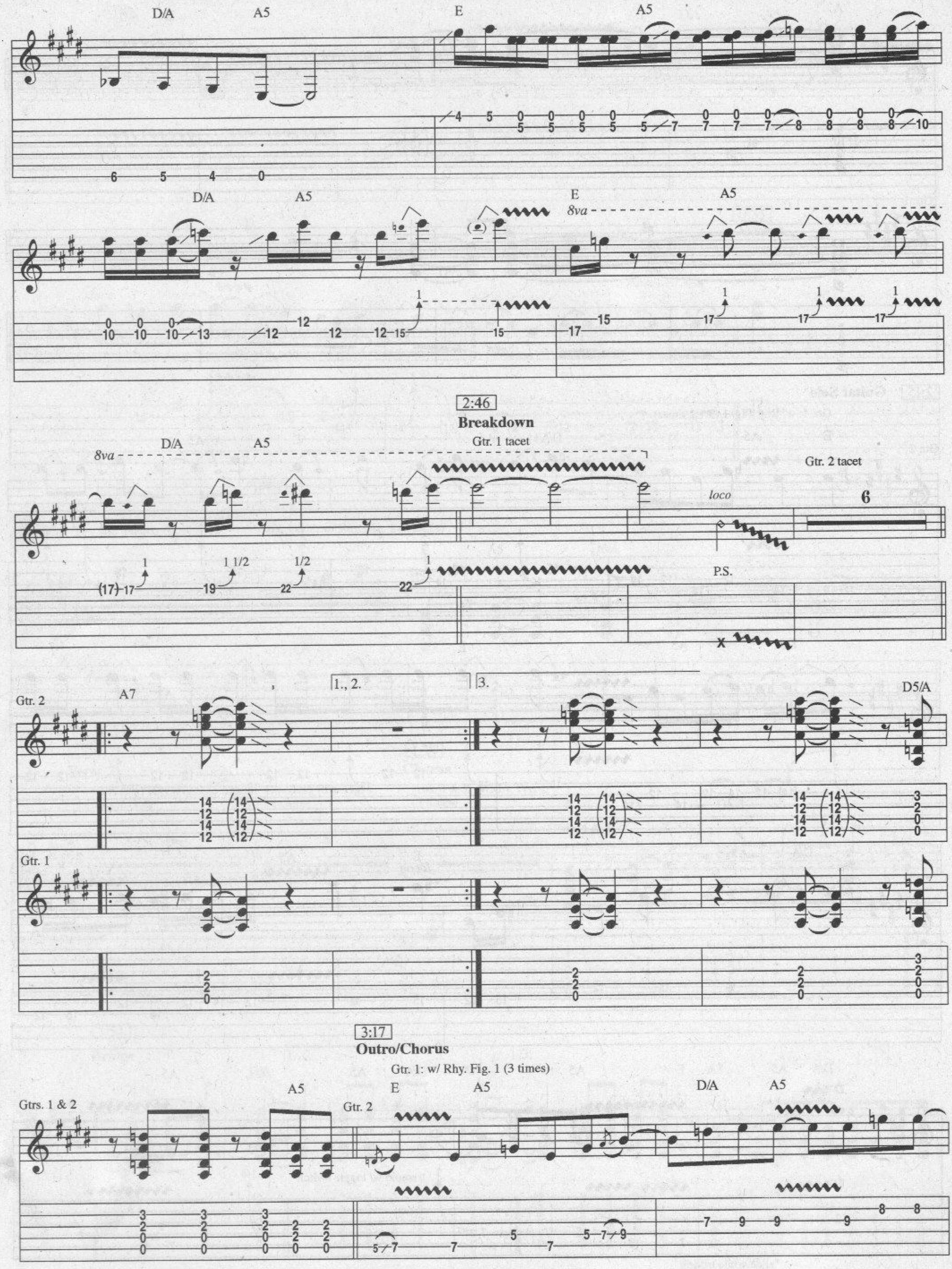
Ain't Comin' Home



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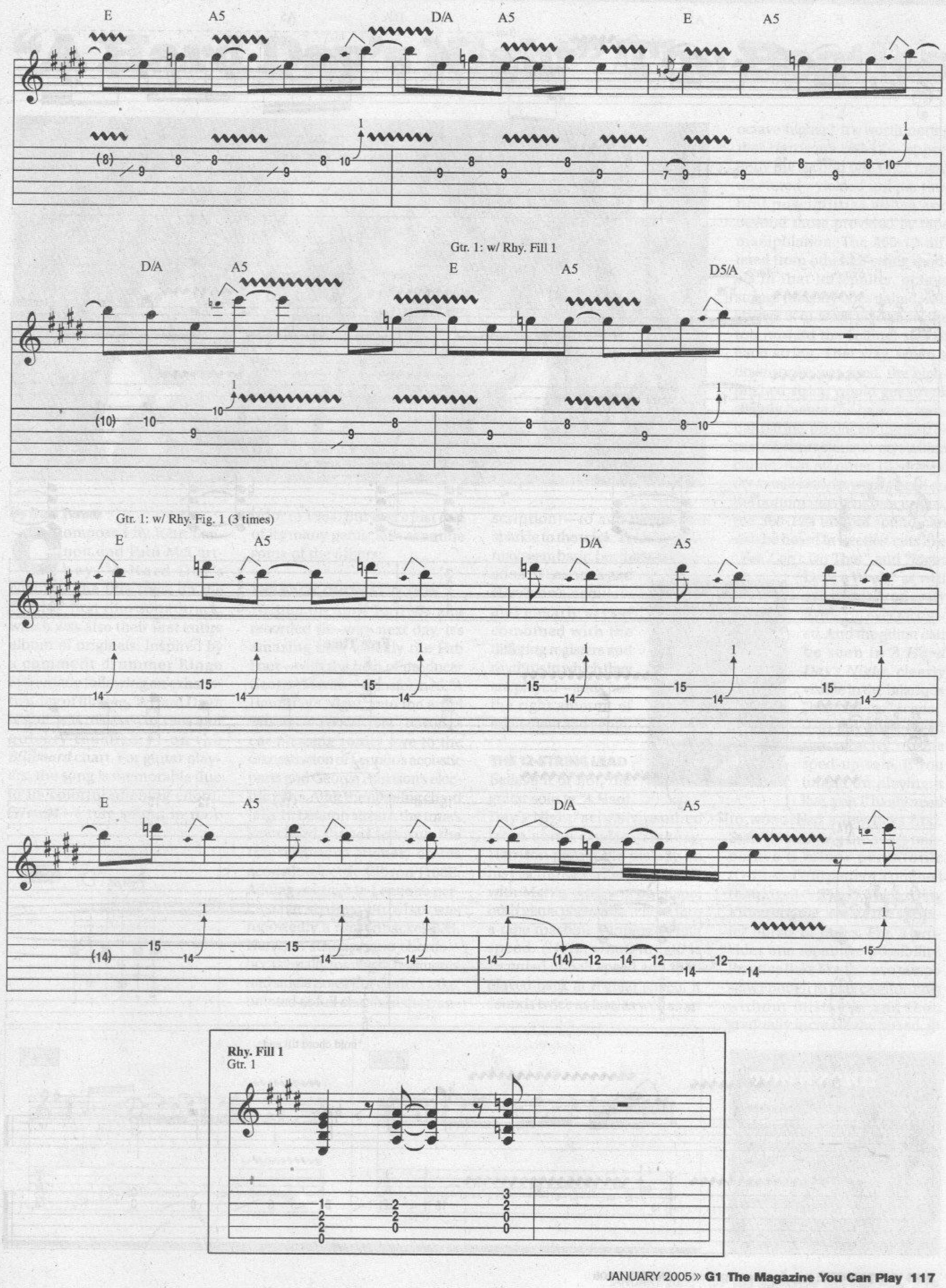

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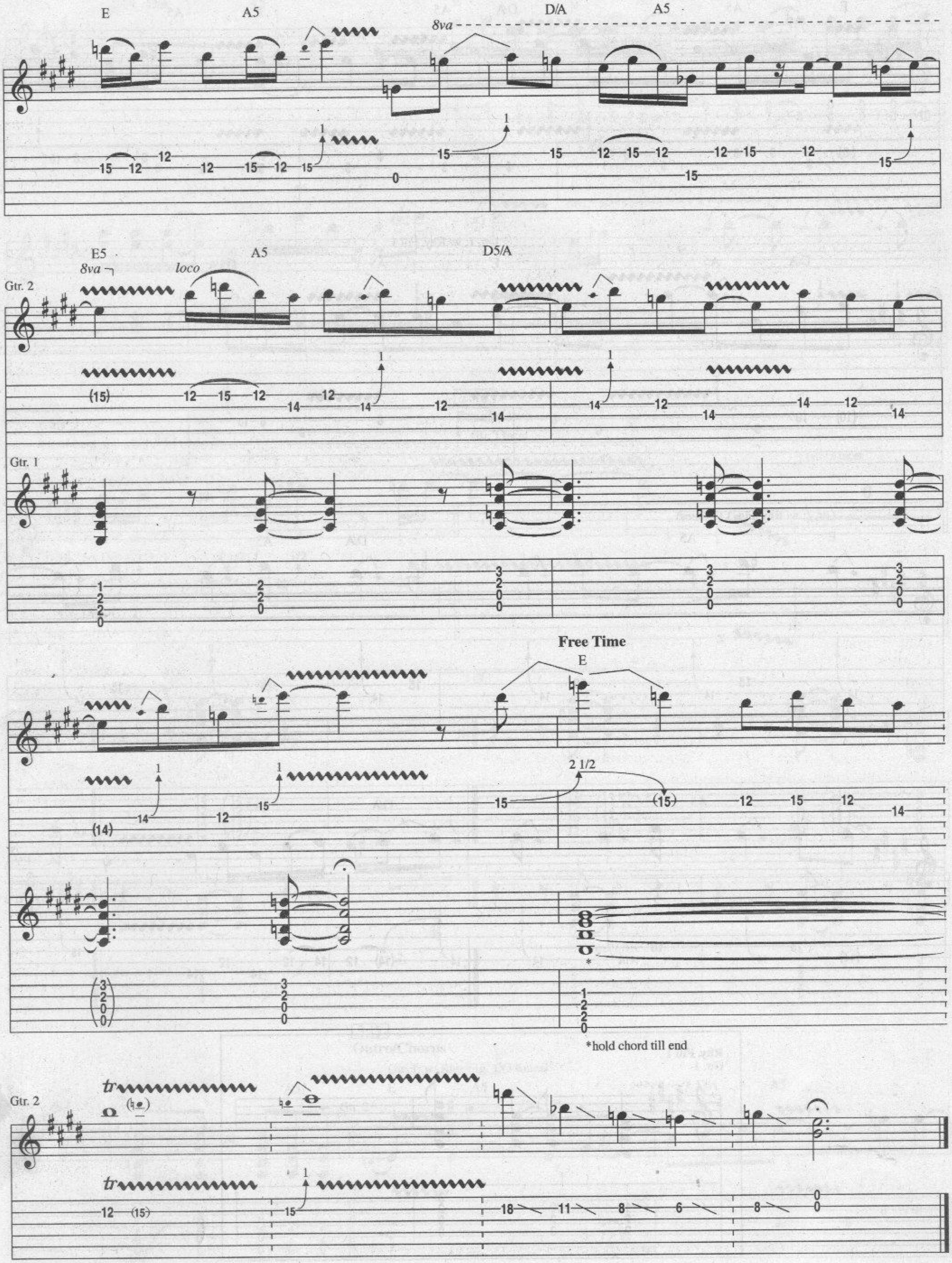
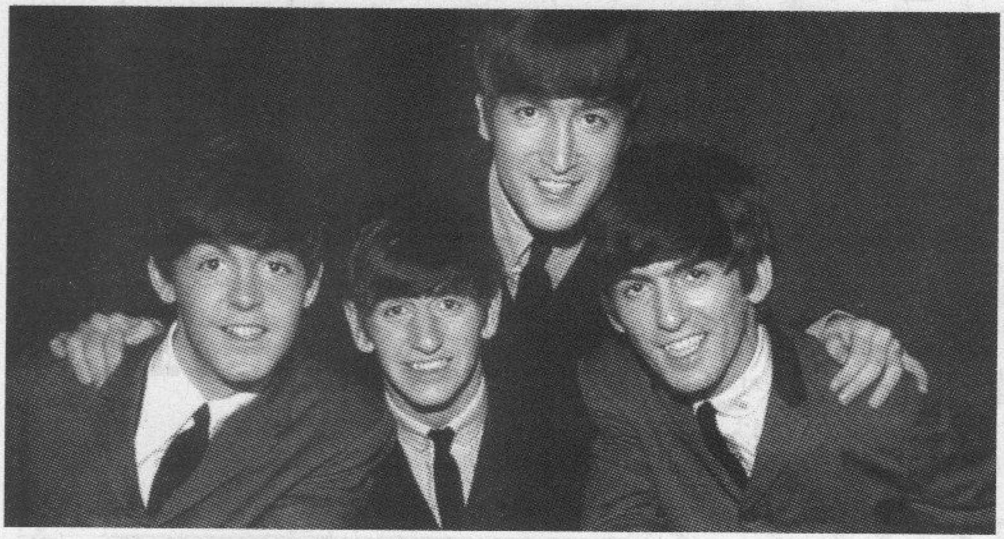
Ain't Comin' Home



"A Hard Day's Night" The Beatles

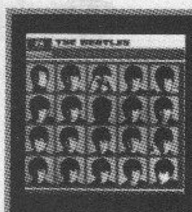


By Dale Turner

Composed by John Lennon and Paul McCartney, "A Hard Day's Night" is the title track on the Beatles' first film soundtrack, which was also their first entire album of originals. Inspired by a comment drummer Ringo Starr made following an exhaustive day of filming, "A Hard Day's Night" was released in 1964 and quickly reached #1 on the *Billboard* chart. For guitar players, the song is memorable due to its colorful opening chord, G7sus4—a rare sound in rock prior to 1964. But that's just one of its many gems; let's examine some of the others.

THE BASIC ORCHESTRATION

Written on April 15, 1964 and recorded the very next day, it's amazing how quickly the Fab Four—with the help of producer George Martin—transformed "A Hard Day's Night" into the artful version we know today. The song's ear-pleasing sonics owe to the orchestration of Lennon's acoustic parts and George Harrison's electric parts. After the opening chord [**Fig. 1**], Lennon strums the tune's key chord shapes (consult the transcription's frames) on his acoustic-electric Gibson J160E. Adding contrast to Lennon's percussive strums, on what was reportedly a Rickenbacker 325, Harrison strums barre chords—occasionally tossing in fragments and single notes (for clarity's sake, notated as full chords in the transcription)—to add jangle and sparkle to the track. This interplay may seem basic, but the tonal variation of Lennon's and Harrison's acoustic and electric axes—combined with the differing registers and rhythms in which they are played—adds just the right amount of excitement and depth.



ALBUM
A Hard Day's Night
(Capitol)

THE 12-STRING LEAD

Believe it or not, the guitar solo in "A Hard Day's Night" actually resulted from some studio trickery. Harrison played the melody on his electric Rickenbacker 360-12, with Martin doubling on piano; both gents played their licks into a tape machine running at half speed. (Note: when music is recorded at half speed and then played back at regular speed, it sounds twice as fast, as well as an octave higher.) It's worth noting that Harrison's 360-12—apparently the second one to be manufactured—yielded unique timbral possibilities above and beyond those provided by tape manipulation. The 360-12 differed from other 12-string models in that its smaller, octave strings (the tiny ones paired with strings 3–6) were placed on the top (toward the ceiling) side of each string. That way, when a downstroke was used, the high-pitched string would get struck slightly before the heavier, standard string, producing the instrument's characteristic crystalline chime. (On all other 12-strings, the smaller strings were placed on the bottom side.) For the curious, the 360-12's unique sound can also be heard in Beatles' cuts like "You Can't Do That" and "Eight Days a Week," as well as in virtually on every Byrds cut ever recorded. And the guitar can be seen in *A Hard Day's Night*, clearly visible in the hilarious "baggage car" scene.

In any case, given the velocity of this sped-up solo, if you intend on playing it live, you'll likely need to woodshed a few licks first. Start by studying the solo's one-octave G minor pentatonic (G–B♭–C–D–F) pattern, confined to strings 3–5 [**Fig. 2**]. Then, using a metronome, isolate the speedier bursts of notes. **Fig. 3** provides one repetitive possibility. Practice licks like this at a tempo slow enough to play comfortably without mistakes, and then gradually increase the speed.

Fig. 1 G7sus4

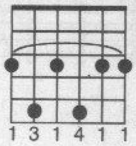


Fig. 2

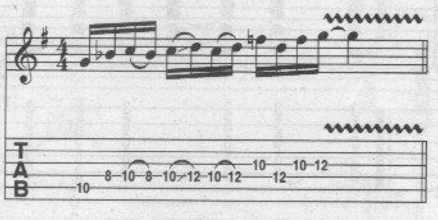
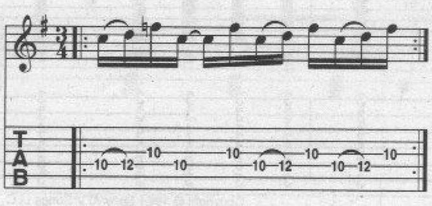
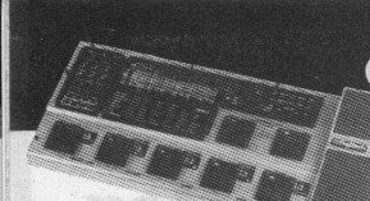


Fig. 3



TONE ZONE
GUITAR 1: Semi-hollowbody
PICKUP/POSITION: Single-coil/Bridge
GAIN: 3
EQ: Bass/Mid/Treble: 4/5/7
GUITAR 3: 12-string Electric
PICKUP/POSITION: Single-coil/Bridge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A HARD DAY'S NIGHT

As Recorded by the Beatles

(From the Capitol Recording A HARD DAY'S NIGHT)

Words and Music by John Lennon and Paul McCartney

TRACK 81 ON THE CD

Lyrics

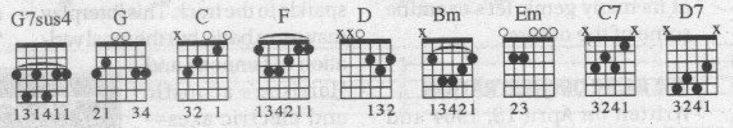
Verses 1, 3 & 5
It's been a hard day's night, and I been workin' like a dog.
It's been a hard day's night, I should be sleeping like a log.
But when I get home to you, I find the things that you do
Will make me feel alright.

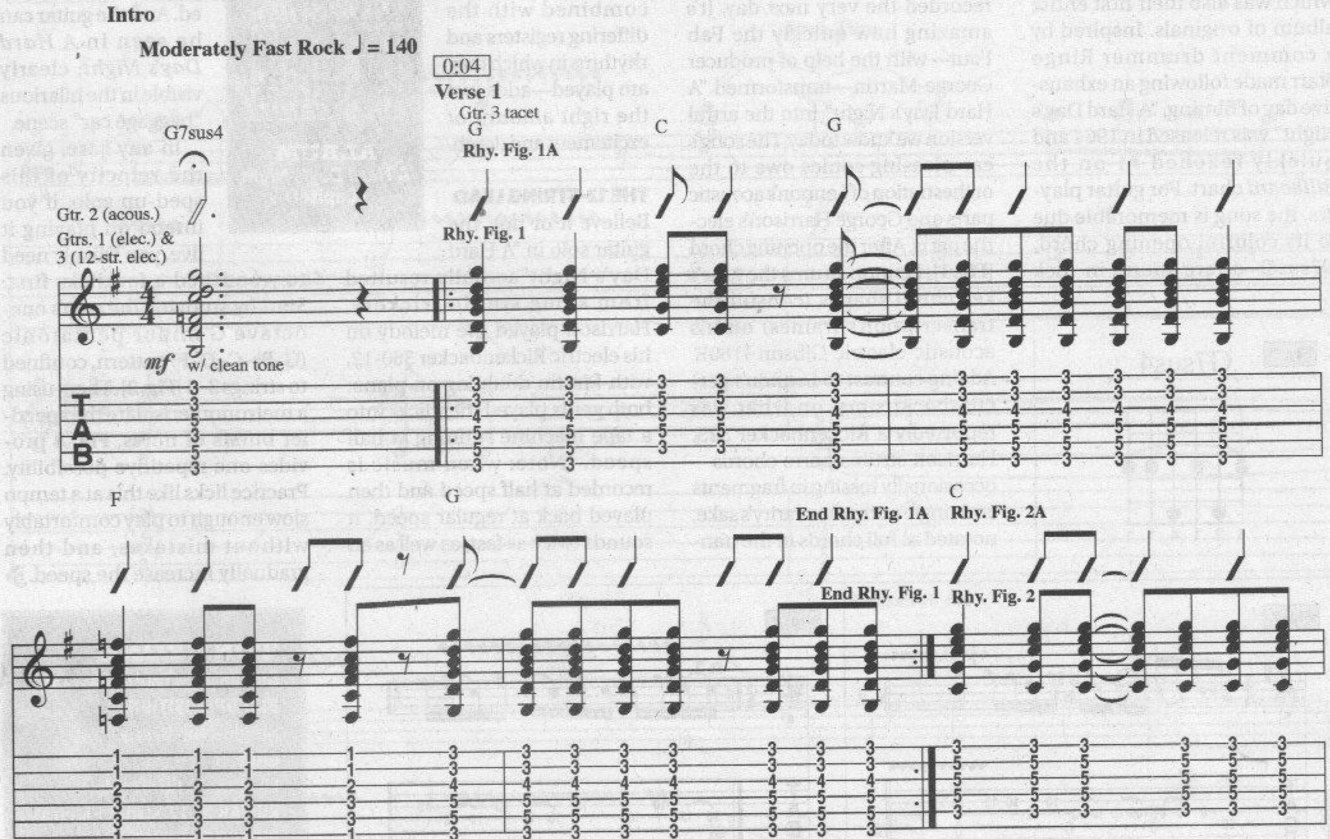
Bridge
When I'm home, everything seems to be right.
When I'm home, feeling you holding me tight, tight, yeah.

Verse 2
You know I work all day, to get you money to buy you things.
And it's worth it just to hear you say you're going to give me everything.
So why on earth should I moan, 'cause when I get you alone
You know I feel okay.

Verse 4
So why on earth should I moan, 'cause when I get you alone
You know I feel okay.

Tag
You know I feel alright,
You know I feel alright.





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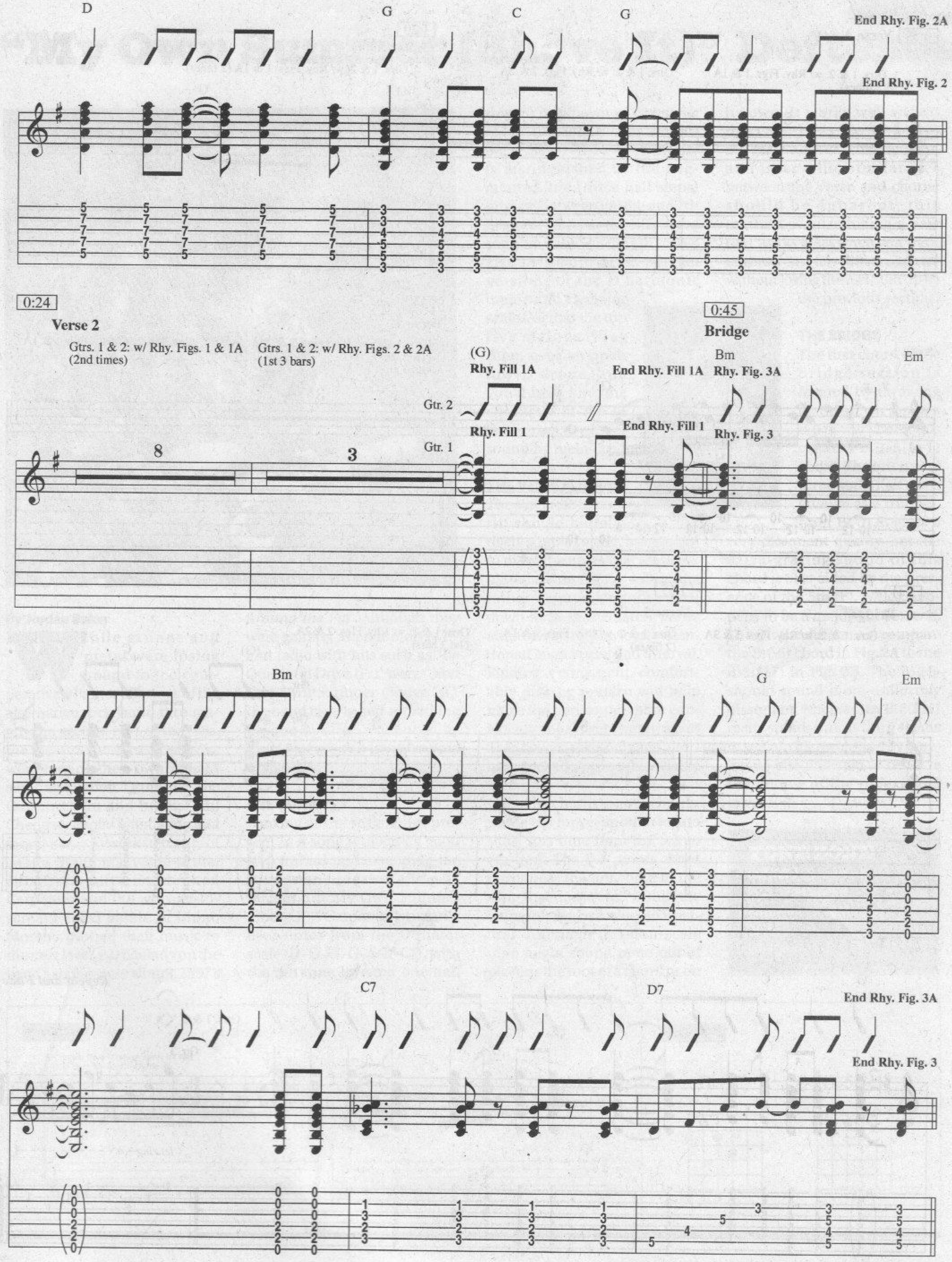

A Hard Day's Night

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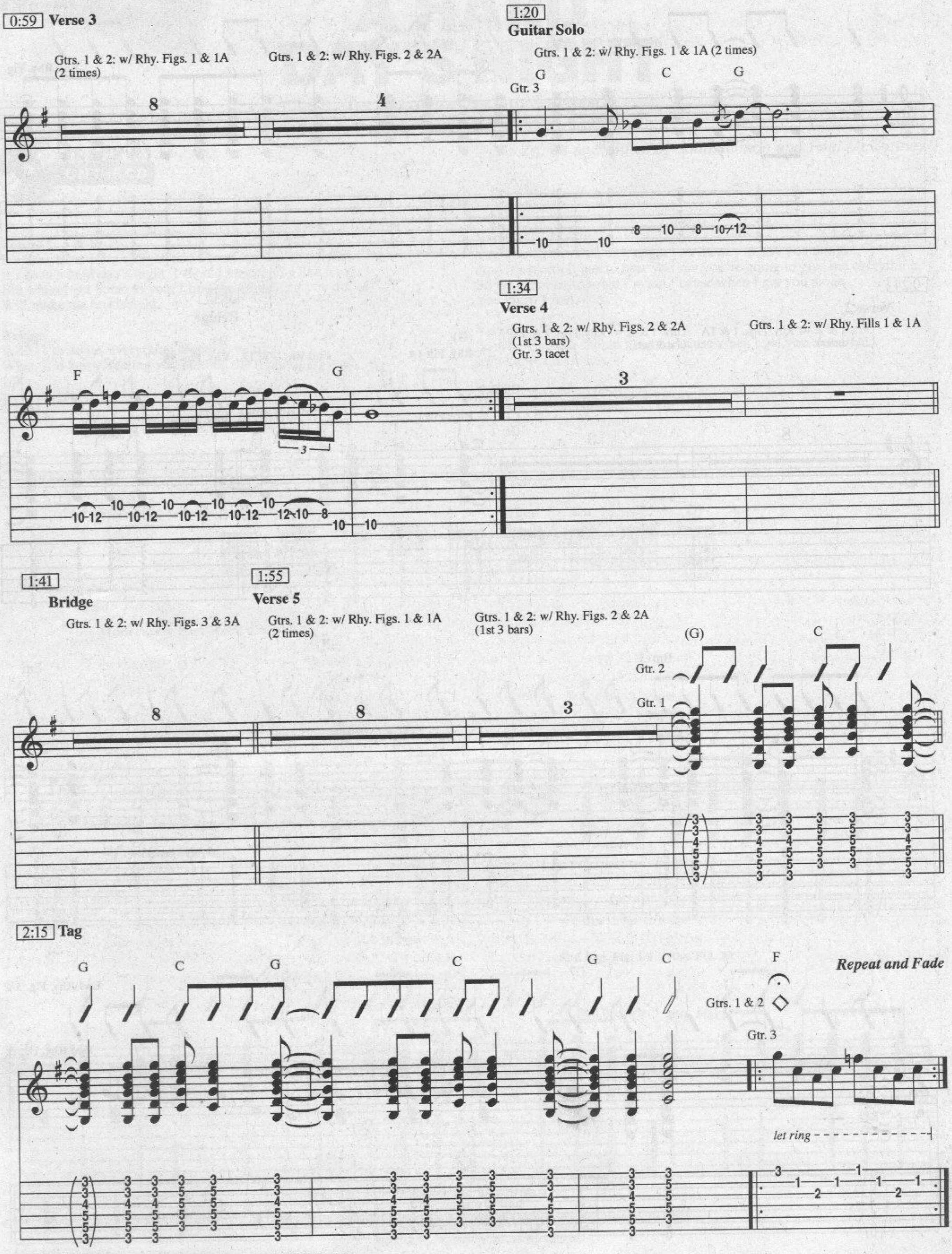
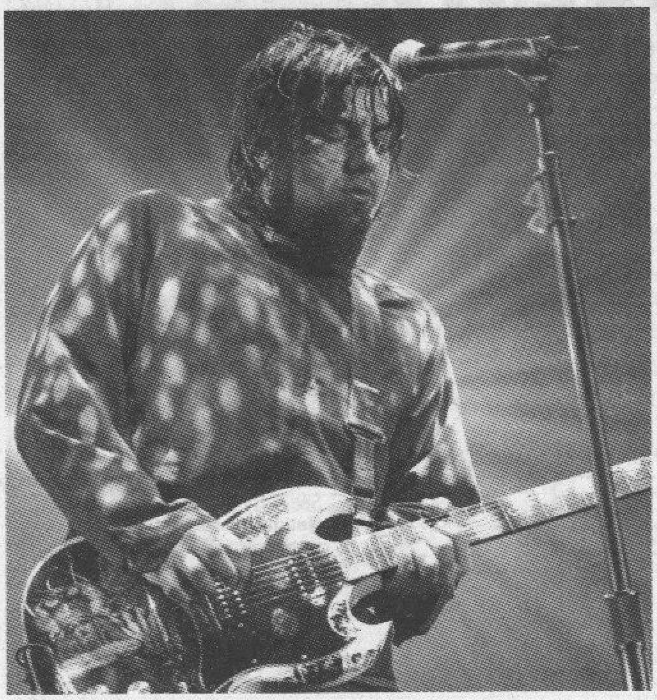


"My Own Summer (Shove It)" Deftones



WIREIMAGE.COM

By Jordan Baker

While grunge and metal were losing ground to the comparatively lighter offerings of the alternative rock world throughout the second half of the '90s, the Sacramento-based Deftones were forging their own style of sonic aggression. Drummer Abe Cunningham and bassist Chi Cheng set a solid foundation and found a way to work in plenty of subtle moments, while brutal riffs from guitarist Stephen Carpenter and the whisper-to-scream vocal palate of Chino Moreno pushed their music to the next level, particularly on the band's sophomore album, 1997's *Around the Fur*. Although they were gaining attention on MTV and radio with hits such as "Be Quiet and Drive (Far Away)" and "My Own Summer (Shove It)," the band clearly had something unique to offer, evidenced by their success and loyal fanbase to this day.

THE TONALITY

Looking at the scale tones present in a song is always a good step toward understanding the sounds and ideas of the performer. In "My Own Summer (Shove It)," Carpenter primarily uses notes from the D major scale (D–E–F♯–G–A–B–C♯), with the 6th tone lowered one half step, to B♭. Known as *harmonic major*, this dark, moody-sounding scale (D–E–F♯–G–A–B♭–C♯) is distinguished by the augmented 2nd (three half steps) interval between its ♭6th and 7th degrees. Whereas the riffs in the song are based on the 6th string, **Figs. 1A–B** illustrate 5th-position versions of the D harmonic major and D major scales, across the top five strings. Play them over an open low-D drone, and you'll hear how the character of the B♭ lends itself to exotic-sounding melodies.

ALBUM
Around the Fur
(Maverick)

THE VERSE/CHORUS

The single-note verse riff should be relatively simple to nail, but be sure to mind the notes that are articulated using legato technique rather than picking. The slide down to B♭ immediately draws attention to the previously-mentioned augmented 2nd interval. Finding a consistent, comfortable picking pattern will help make the part sound more convincing; the slower tempo makes both downstroke-only and alternate picked approaches viable here.

For the chorus' power chords, watch out for yet another legato slide, this time from the 5th to 7th frets. The B♭5 power chord introduces the only note in the song that doesn't fall within the harmonic major scale—an F natural. Although this non-scale tone might sound more out of place as the root of a chord or on its own, it works well within this context, as the 5th above the scale tone B♭. The rhythmic and intervallic similarities between the verse and chorus should be apparent; this method of introducing a new part works great when you want to throw in a few different notes without losing the feel built up by the previous section.

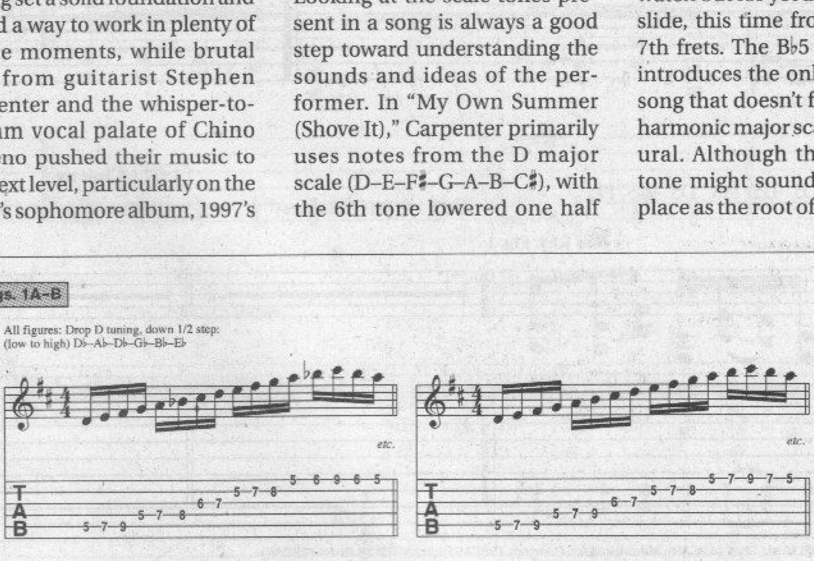
THE BRIDGE

The first chord of the bridge section is formed by throwing an E note on top of a B♭5 power chord; this creates a B♭5(♯11) chord. The interval of three and a half steps (known as a tritone), from B♭ to E, gives a very dissonant quality, but the extra-grating sound of this chord is also aided by the presence of the 5th (F), which happens to be a major 7th below E. To hear the difference, compare the B♭(♭5) chord in **Fig. 2A** to the B♭5(♯11) in **Fig. 2B**. The B♭(♭5) should sound more uniformly dissonant, whereas the B♭5(♯11) really stands out, as the E seems to scream for resolution by moving up one half step to become the octave of the preexisting lower F.

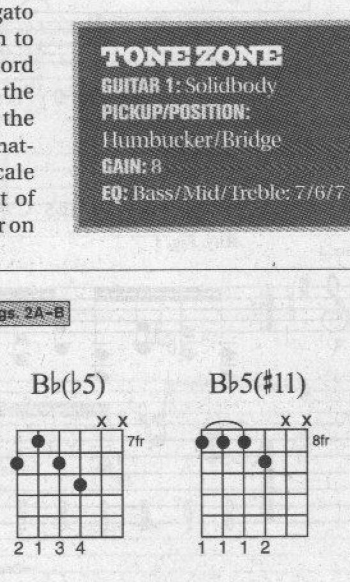
TONE ZONE
GUITAR 1: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8
EQ: Bass/Mid/Treble: 7/6/7

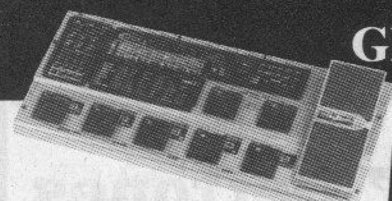
Figs. 1A–B

All figures: Drop D tuning, down 1/2 step: (low to high) D♭–A♭–D♭–G♭–B♭–E♭



Figs. 2A–B

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MY OWN SUMMER (SHOVE IT)

As Recorded by Deftones

(From the Maverick Recording AROUND THE FUR)

Transcribed by Jordan Baker

By Camillo "Chino" Moreno, Chi Cheng, Stephan Carpenter and Abe Cunningham

Lyrics

Verse 1
Hey you, big star, tell me when it's over.
Hey you, big mood, guide me to shelter.
'Cause I'm through when the two
Hits the six and it's summer. (Cloud.)

Chorus
Come (Shove it, shove it, shove it.),
Shove (Shove it, shove it, shove it.),
The sun (Shove it, shove it, shove it.),
Aside (Shove it aside.).

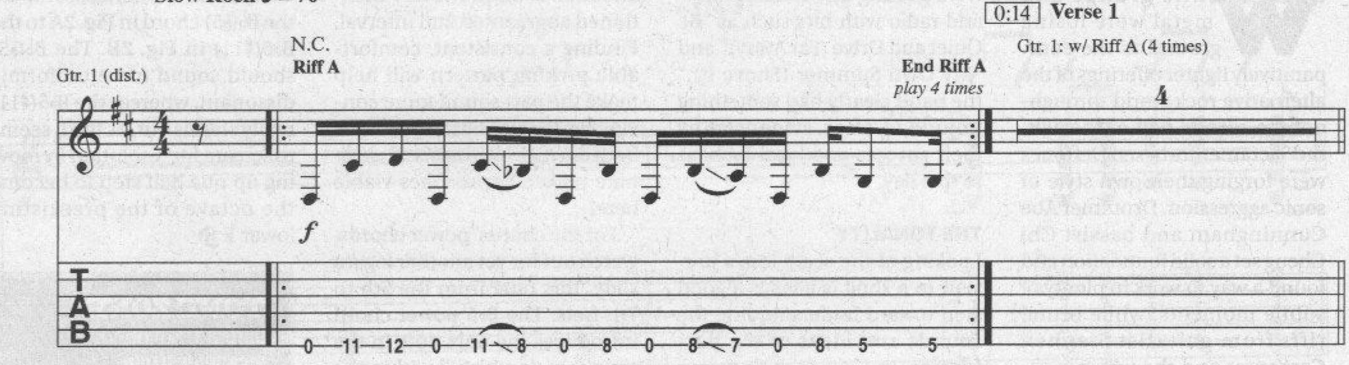
Bridge
I think God is moving its tongue.
There's no crowd in the street
And no sun (In my own summer).

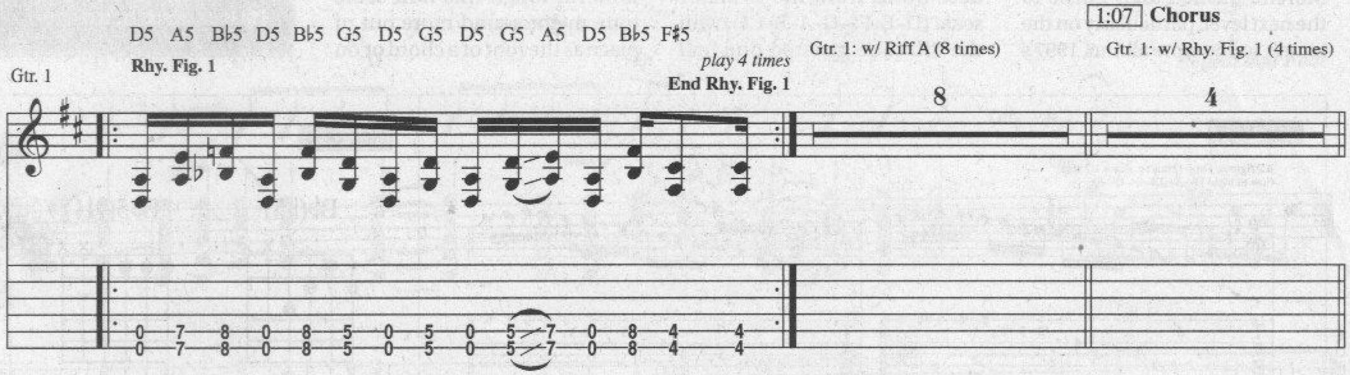
Verse 2
The shade is a tool, a device, a savior.
See, I try and look up to the sky,
But my eyes burn (Cloud.).

Drop D tuning, down 1/2 step:
(low to high) D♭–A♭–D♭–G♭–B♭–E♭

Intro

Slow Rock ♩ = 70





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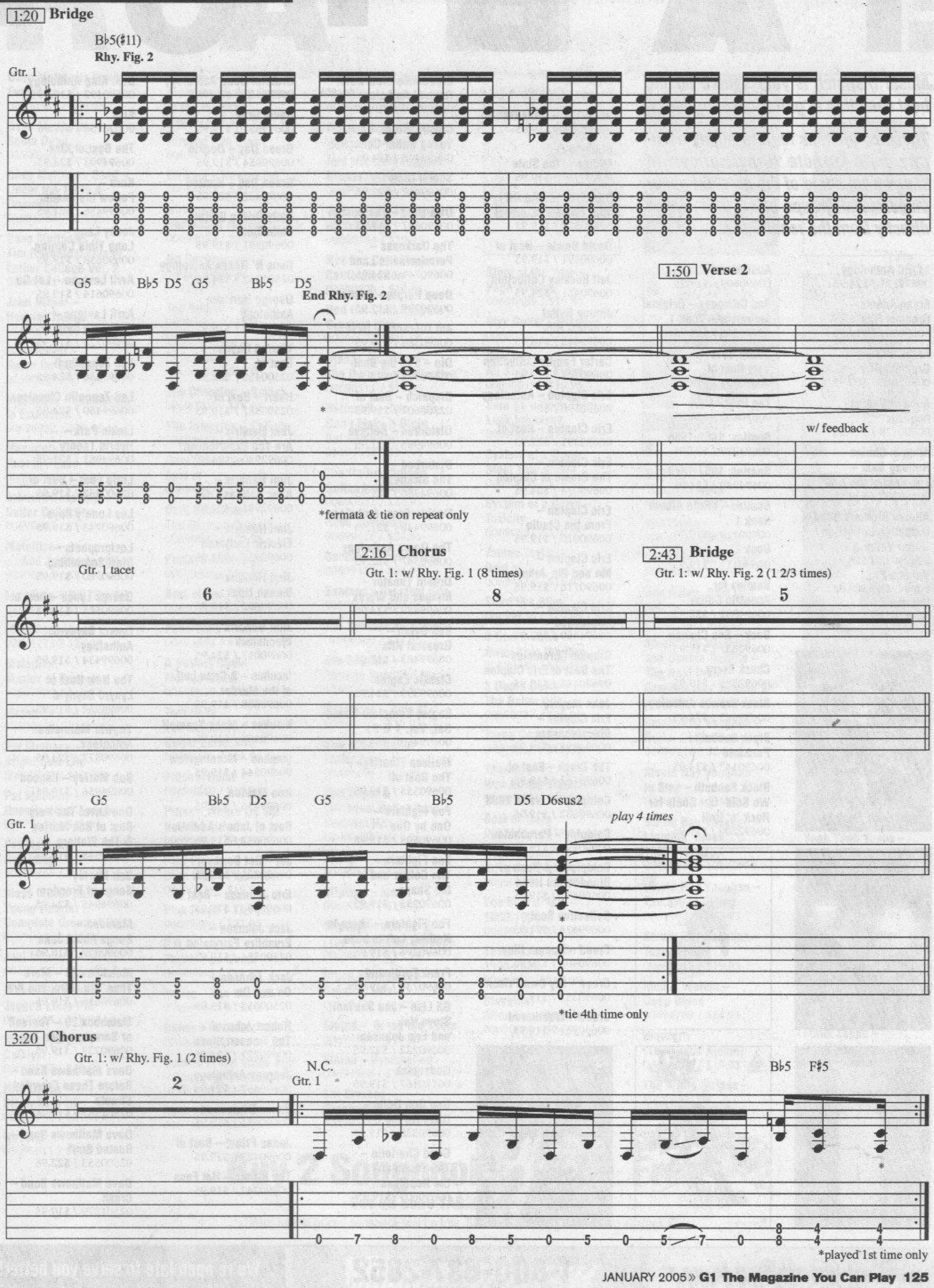
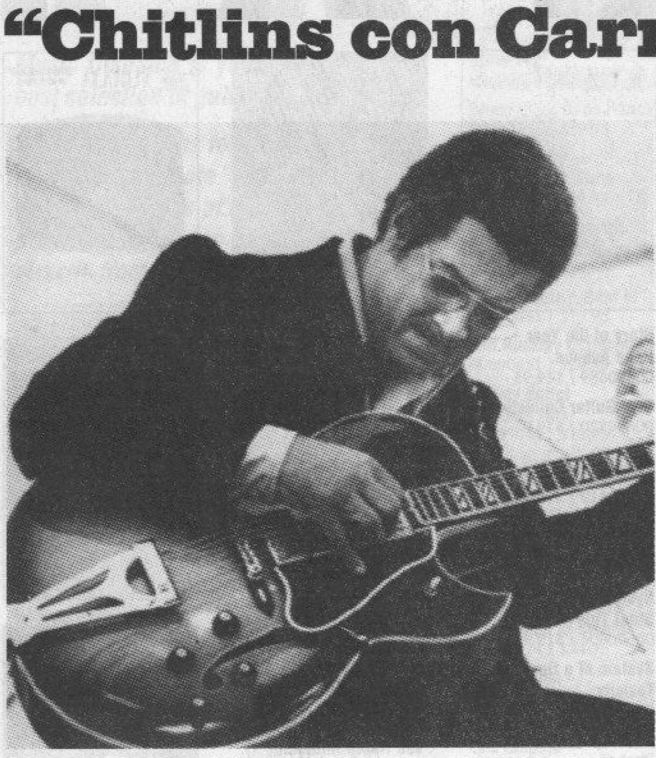
My Own Summer (Shove It)



"Chitlins con Carne" Kenny Burrell



By Tom Kolb

Renowned guitarist, composer, and educator Kenny Burrell is one of the most respected musicians in jazz. The very epitome of artful phrasing, solid swing, and great tone, he has garnered accolades from great players of all styles, including from Wes Montgomery, George Benson, Pat Metheny, Jimi Hendrix, Stevie Ray Vaughan, Pete Townshend, Steve Howe, and Robbie Krieger, to name only a few. Regardless of what type of music you're into, this cat is worth checking out. You can start by grabbing a copy of his critically acclaimed, 1963 classic album, *Midnight Blue*, a blues-based set of Burrell-penned jazz outings featuring Stanley Turrentine (saxophone), Major Holley (bass), Bill English (drums), and Ray Barretto (congas). Our featured selection is the leadoff track, "Chitlins con Carne."

THE FORM

"Chitlins con Carne" is a 12-bar blues form, based on I–IV–V changes (C7–F7–G7) in the key of C. It's interesting to note that although the basic harmony suggests dominant blues, Burrell's consistent employment of a C7♯9 in the I-chord slot gives the song a distinctive, minor tonality. Also noteworthy is the push-pull sensation brought on by the straight-eighth Latin groove of the congas and bass played against the swing-oriented feel of the guitar, saxophone, and drums.

The song opens with an eight-measure rhythm-section vamp (bass, drums, and congas). Then Burrell and Turentine double up on the melody of the head, which is stated twice. The guitar solo comes next (five choruses for a total of 60 bars), followed by the sax solo (three choruses), and then Burrell and Turrentine trade back and forth for another two choruses. The head is stated one final time, and the song fades on a cycled tag of the turnaround changes (G7–F7–C7♯9).

ALBUM
Midnight Blue
(Blue Note)

THE HEAD

The head (main melody) draws exclusively from the C blues scale (C–E♭–F–G♭–G–B♭), which Burrell doles out in 1st and 3rd positions on the neck. Notice the subtle but cool grace note–oriented deployment of the ♭5th (F♯ is enharmonic to G♭) in measure 9 of the V chord (G7).

KENNY'S COMPING

Throughout the course of the tune, Burrell paints a harmonic backdrop with strategically placed rhythmic chord stabs. Using them to round out the sound of the piano-less quintet, he also creates rhythmic hooks by deftly inserting them in the rest measures of the head as well as between the phrases of his solo and in a steady groove that helps drive the sax solo section.

The chord frames in **Fig. 1** offer a quick-reference guide for some of these voicings.

THE GUITAR SOLO

Burrell takes his time while building his solo, stretching it out across five choruses. He kicks off the first chorus with a jump to an 8th-position C blues-scale box [**Fig. 2**], where he carves out several rhythmically diverse blues phrases. These involve a mixture of swung eighth notes, eighth-note triplets, and a groovy succession of "reverse-swing" eighth-note rhythms (measures 4–5). Throughout, Burrell continues his rhythmic chord jabs to both propel the groove and to reinforce the harmonic foundation.

He stays with the C blues scale for the second and third choruses, marking them with quarter-step bends, slides, and increasingly escalated rhythms (extended groups of eighth-note triplets, and eventually, 16th notes).

Burrell shifts gears slightly at the top of the fourth chorus, flirting with C Mixolydian (C–D–E–F–G–A–B♭) lines while keeping with the C blues themes. Cycled motifs (measures 4–5, and 7) highlight the fifth and final chorus.

TONE ZONE
GUITAR 1: Hollowbody Electric
PICKUP/POSITION: Humbucker/Neck
GAIN: 3
EQ: Bass/Mid/Treble: 7/5/4

Fig. 1

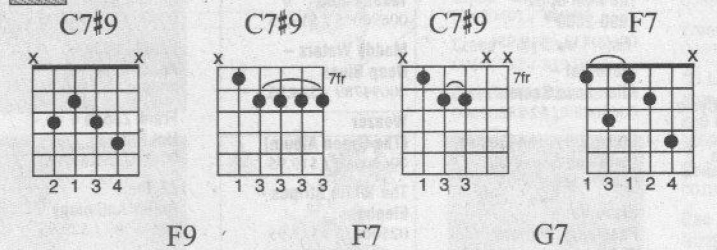
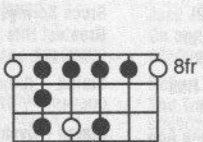


Fig. 2



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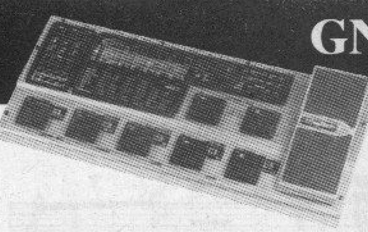


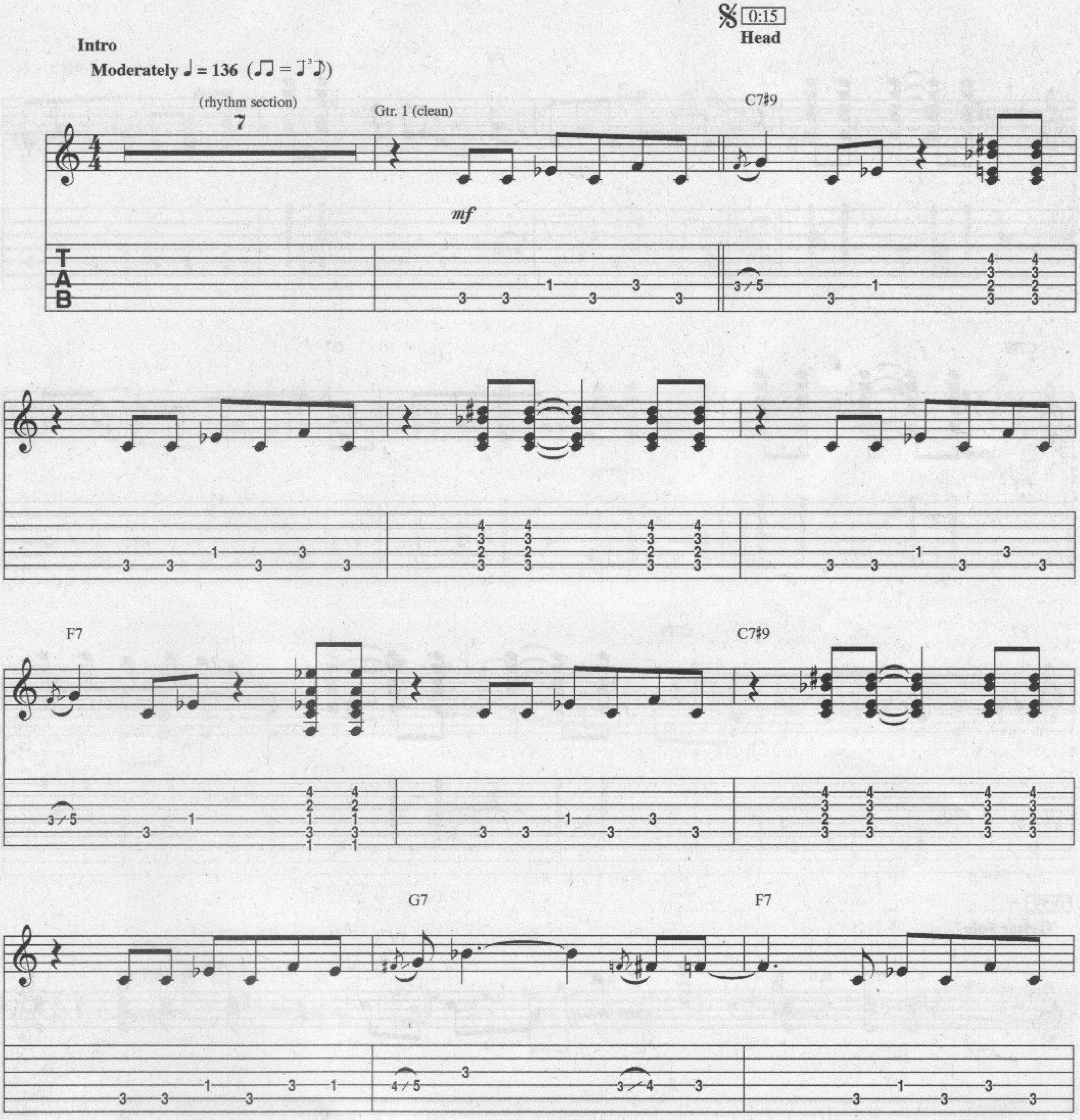
CHITLINS CON CARNE

As Recorded by Kenny Burrell

(From the Blue Note Recording MIDNIGHT BLUE)

Transcribed by Adam Perlmutter

Music by Kenny Burrell



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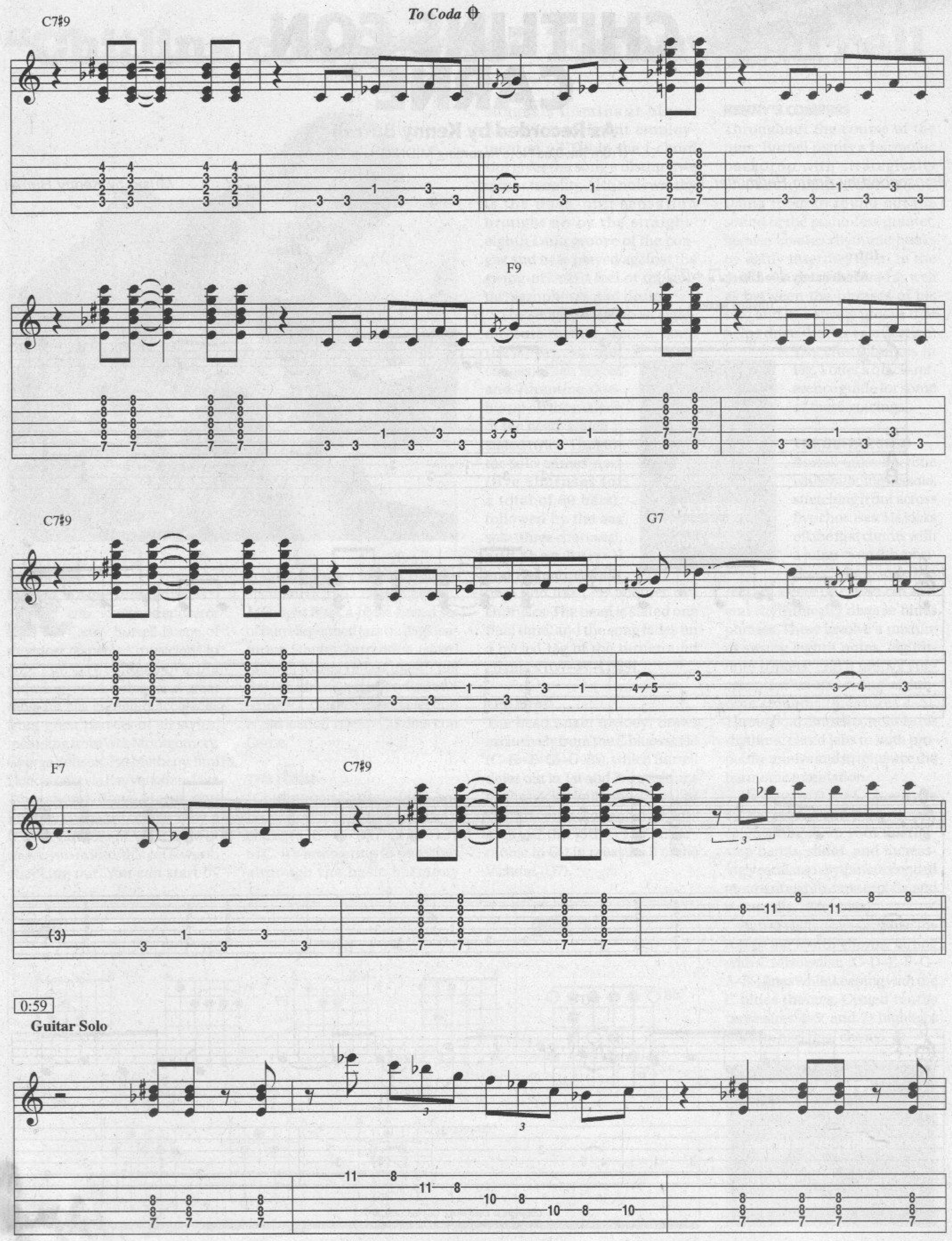
Chitlins Con Carne



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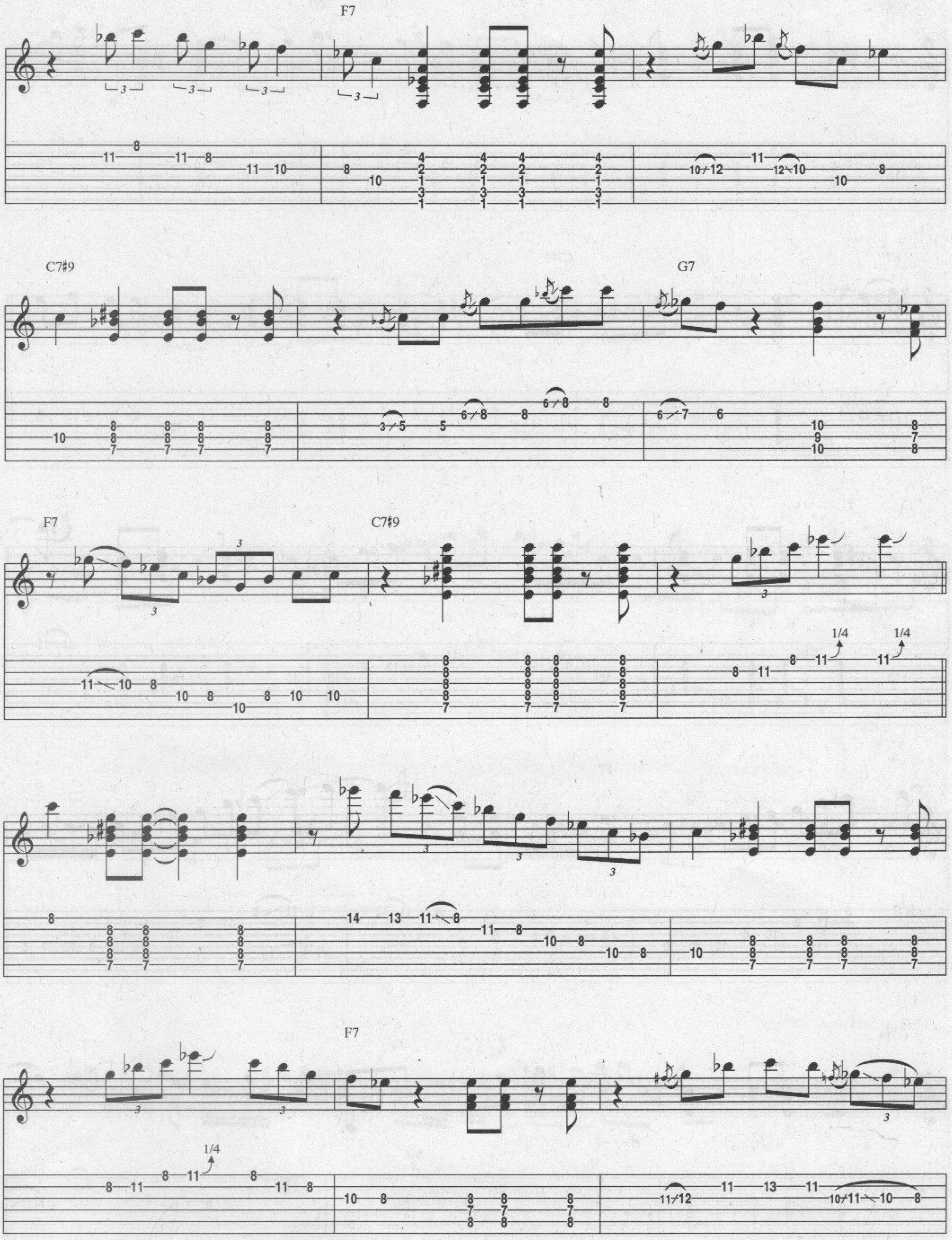

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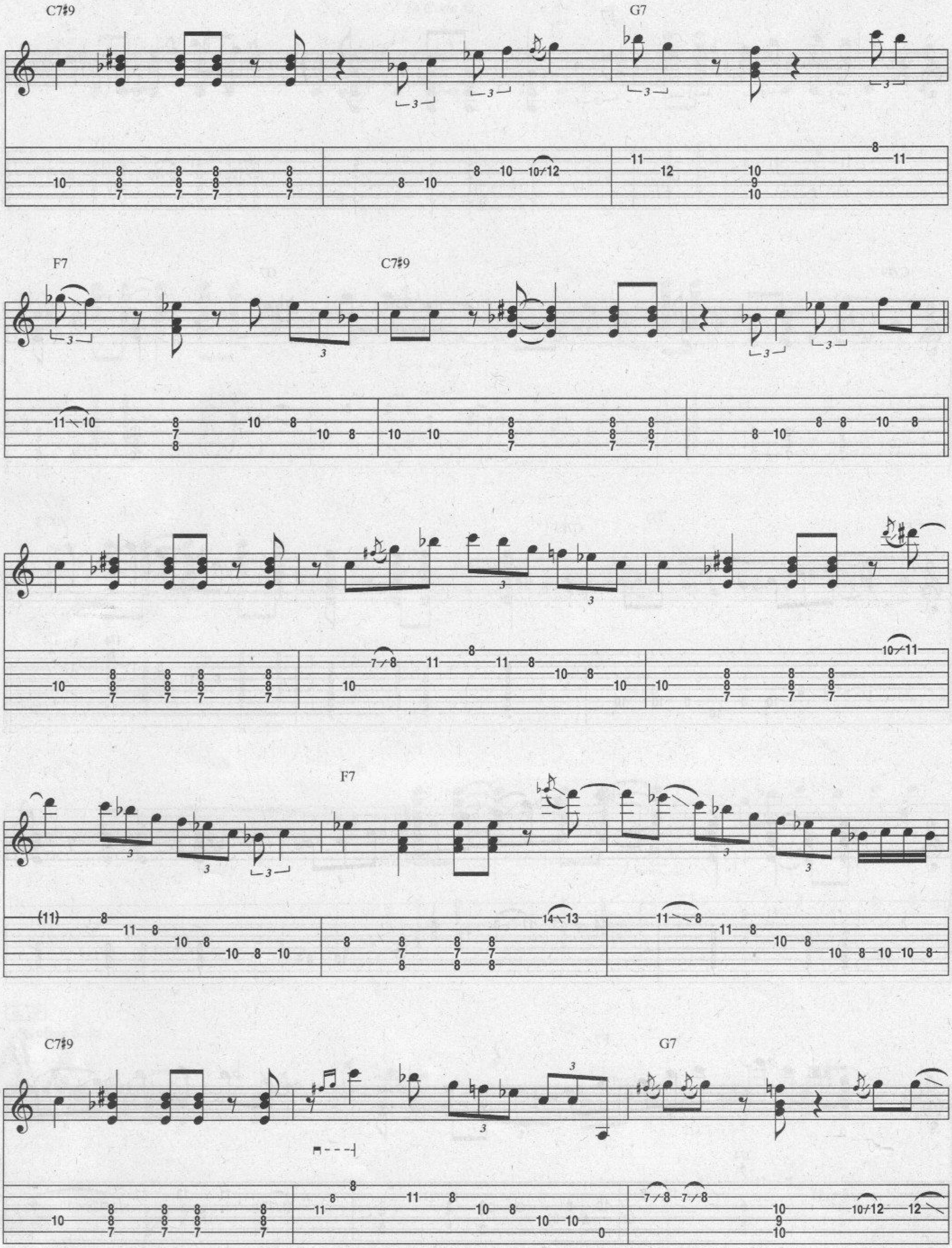

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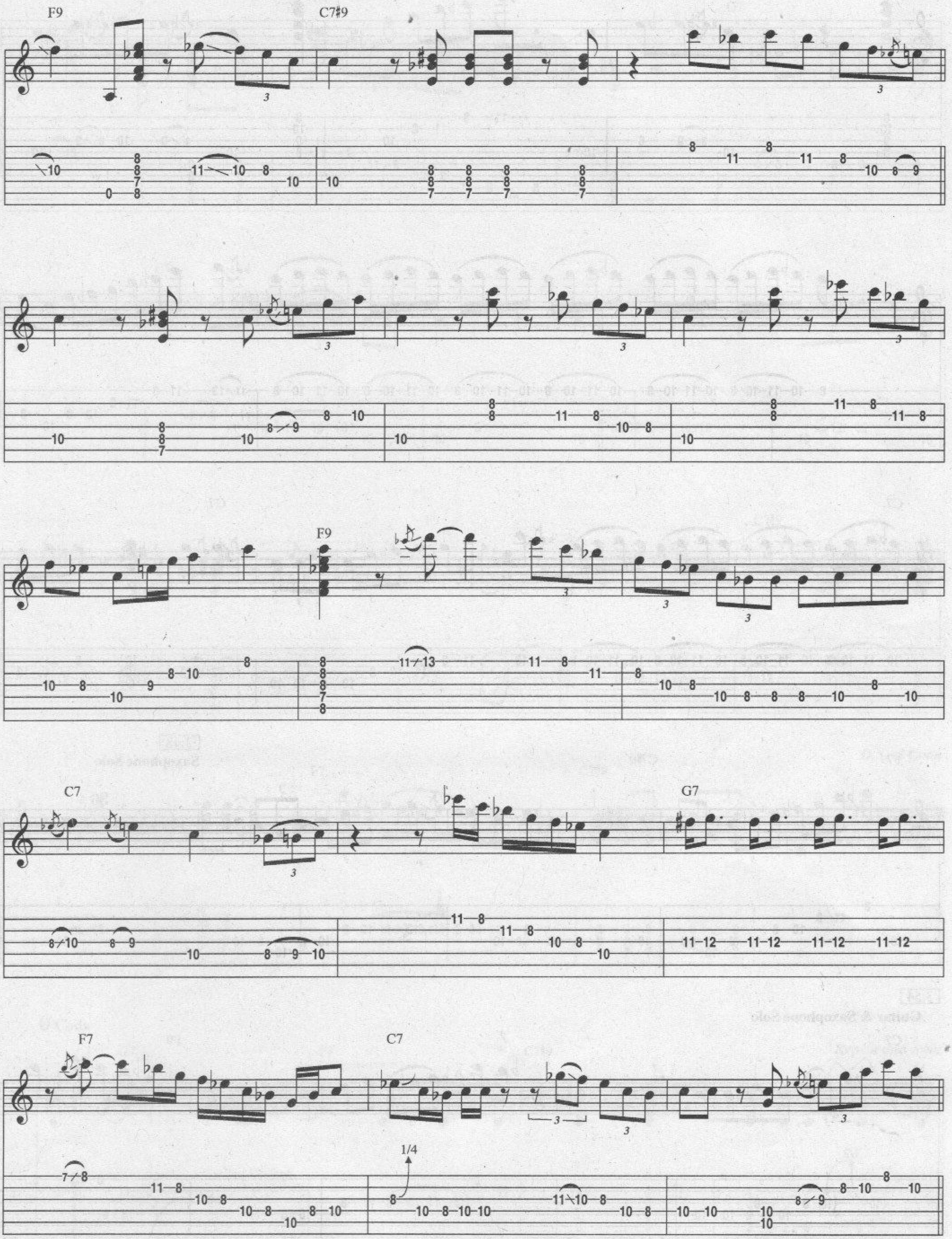

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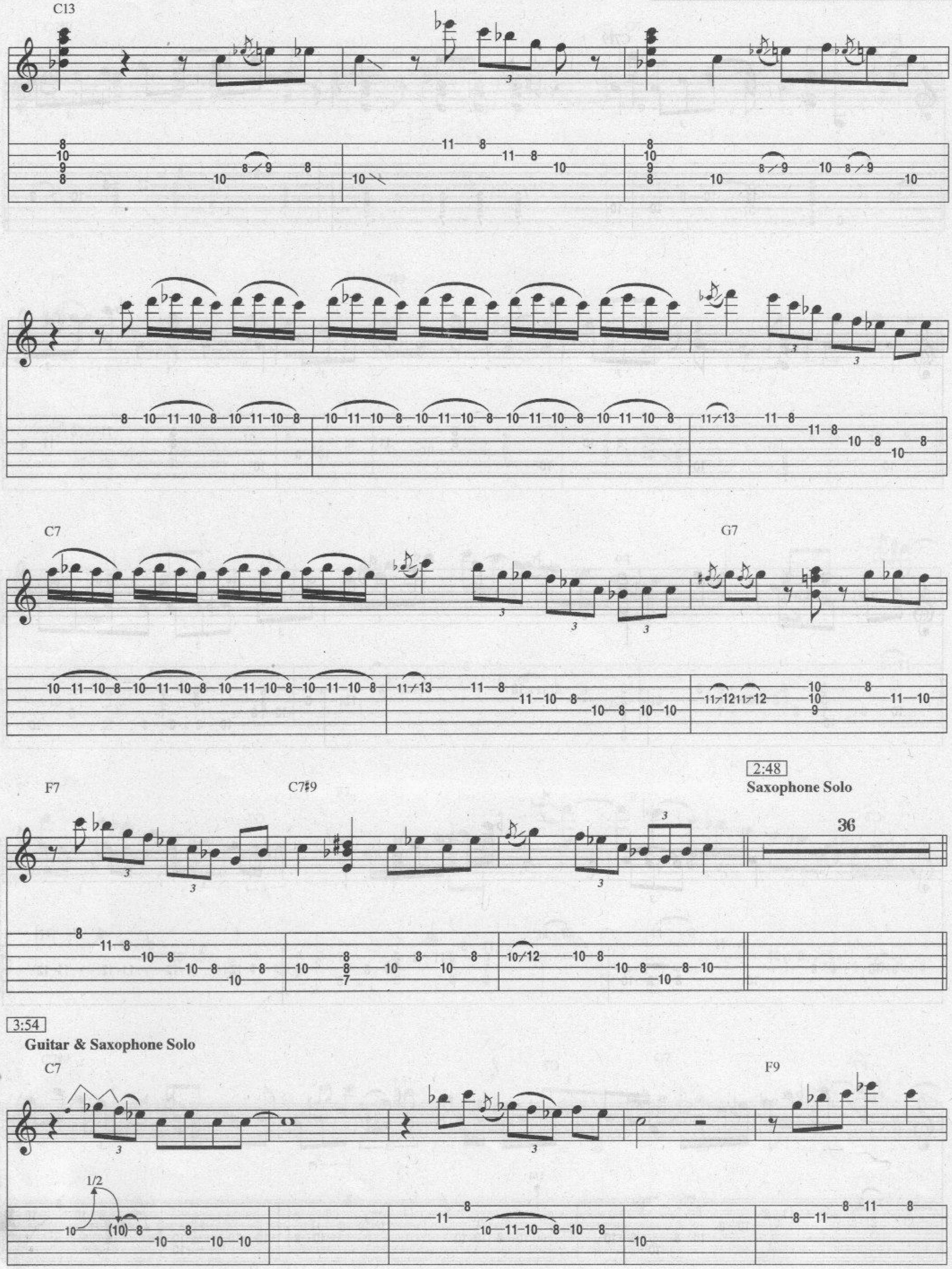
Chitlins Con Carne



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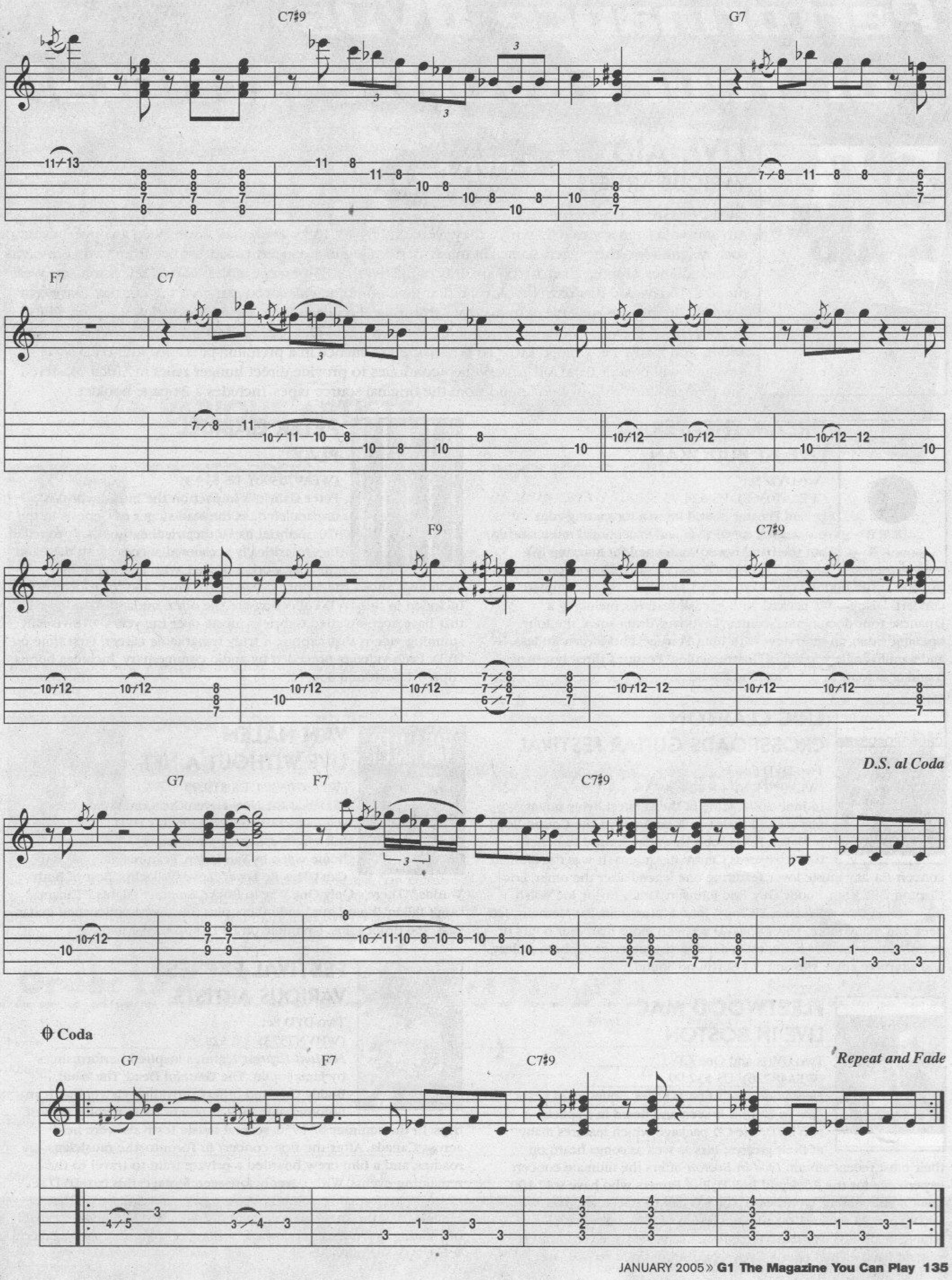
Chitlins Con Carne